

LESSONS IN MUNSON PHONOGRAPHY.

L. H. PACKARD.

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LESSONS

—IN—

MUNSON PHONOGRAPHY.



BY MRS. L. H. PACKARD.

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S. S. PACKARD,

101 East Twenty-third Street, New York.

THESE lessons were originally prepared for the PENMAN'S ART JOURNAL with a view simply to present in popular form the principles of Munson Phonography. They were subsequently revised and rearranged and printed in separate leaflets to be used in the Packard School of Stenography in connection with the Munson text-book. Some teachers who have adopted them have expressed a desire to have them collected in a single volume, and the author has acceded to the request, without revision or rearrangement, adding a few short reading lessons to give to the book a little more weight and symmetr

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LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 1.

STUDYING PHONOGRAPHY.

With a fair knowledge of English and an honest desire to learn, any person of ordinary ability should be able to master phonography, and to attain sufficient speed therein to make good use of it in business. It can be learned from books alone, but much time may be saved and discouragement avoided by having a competent teacher. The lessons here given are intended to help those who are without a teacher. They do not seek to supersede the text-book, but merely to supplement it. The system used is Munson's, and the principles are those laid down in the Munson text-book, which the student should have.

Materials.

Aside from the text-book the only materials required are a pencil, or pen, and ink and paper. If a pencil is used, the paper should be neither too hard nor too smooth but with a surface that will sufficiently resist the point. For pencil writing, reporter's note-books containing ninety-six pages, ten inches long and four inches wide, may be bought for from 60 to 75 cents a dozen. They are bound in brown paper, open at the ends and ruled in red. Red ruling is preferable to blue. A pad or loose sheets of paper may be used instead of the book, but if desirable to preserve the work for reference the book is better. The pencil should be so soft that a shaded stroke can be made with as much ease and speed as a light one. A good gold pen with fountain attachment is better than a pencil, though most learners and many reporters use the pencil. A

fine steel pen should never be used. It is well to practice with both pen and pencil. The ink should be dark without sediment, and limpid.

How to Study.

To get the best results it is important to devote a certain time to the study each day. It is far better to study or practice fifteen minutes a day than to employ three hours at one time and then lay aside the book for a week. The necessity for much careful reading cannot be too strongly urged. Many would-be learners have failed to master the art because they did not understand the value of reading. If the perfect forms become familiar before you attempt to write without a copy, you will not only make fewer blunders but be able to see your blunders and correct them. This is important if you have no teacher to examine your work. Acquire a habit at the outset of making the consonant outlines exact in length and curve, and of placing the vowels properly. You should have no thought of speed in writing, neither should you allow your pencil to stop midway in writing a word to consider how it is to be finished. Form a picture of the complete word in your mind before you begin to write it, then write without halting. Let all thinking be done between words. Do not make heavy lines light at first and retouch them; but shade with a single stroke and write a shaded stroke just as quickly as a light one. If you cannot do this, after a little practice, your materials are not what they should be. A slovenly, careless style of writing at the beginning will lead to serious trouble in deciphering illegible phonography as you advance.

LESSONS IN MUNSON PHONOGRAPHY.

LESSON 1.

Consonant Stems, Vowels and Diphthongs.

CONSONANTS.

LETTER	PHONOGRAPH	EXAMPLES
P		pay
B		bay
T		to
D		do
CH		chain
J		jay, edge gem
K		kin, quit
G		care, ache
GO		go
F		fine phase
V		vow of
TH		thin
TH		thine
S		so acc
Z		zone rose
SH		shy chaise sure
ZH		azure measure
M		may
N		no
NG		sing hawk
L		law
R		row
W		way
Y		you
H		hay

1. In phonography each sound has a character to represent it. The consonant sounds are represented by straight and curved strokes, the long vowels by heavy dots and dashes, the short vowels by light dots and dashes, the diphthongs by two dashes joined.

2. DIAGRAM SHOWING THE ORIGIN OF THE CONSONANT STEMS.



3. VOWELS.

are	all	at, air	of cost
ate	old	ell, her	up
me	do	it	book

DIPHTHONGS.

ice by	oil boy	out owl	pure pew
-----------	------------	------------	-------------

4. Words to illustrate the sounds of the vowels and diphthongs :

Long vowels.—Pa made me all those boots.

Short vowels.—Ann set it on Sum's foot.

Diphthongs.—My joys how few.

5. Study the consonant stems, bearing in mind that these characters as well as the vowel signs represent *sounds*, not *letters*.

6. While the consonant sounds have each an exact representative, the vowel scale is not perfect, though sufficient for practical purposes.

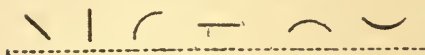
a. The third heavy dot represents the sound of *e* in *me*, and of *ea* in *hear*.

b. The first light dot represents the sound of *a* in *at*, *a* in *care*, *ai* in *fair*.

c. The second light dot represents the sound of *e* in *met*, *e* in *her*, *i* in *sir*.

7. Consonant stems have three positions : (1) above the line, (2) on the line, (3) through or under the line.

FIRST POSITION.



SECOND POSITION.

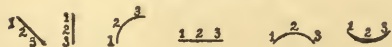


THIRD POSITION.



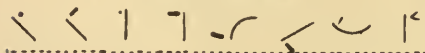
8. Vowels and diphthongs have three places : (1) at the beginning, (2) middle, and (3) end of the consonant stem.

Vowel Places.

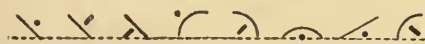


9. The position of the consonant stem is determined by the place of the vowel or diphthong.

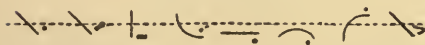
FIRST POSITION.



SECOND POSITION.



THIRD POSITION.



10. In words having two or more vowel sounds, the accented vowel governs the position of the consonant stem.

11. When you have become somewhat familiar with the consonant stems, vowels and diphthongs, and have learned to associate them with the sounds they represent, translate Lesson I. The translation should be made in writing. If the reporter's notebook is used, two columns of words may be written on each page. Beginning on first page, write on alternate pages, and when they are full, turn the book so as to

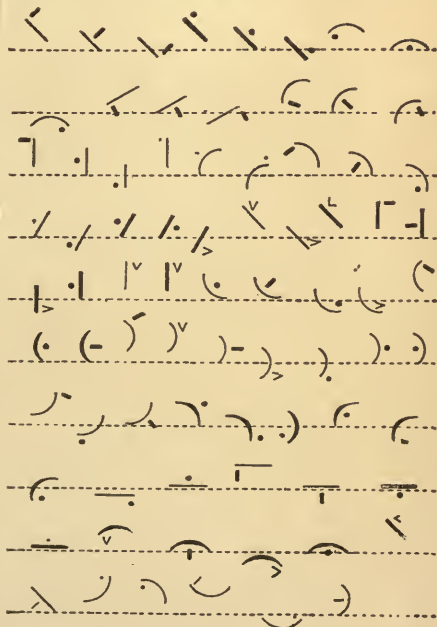
bring the blank pages next you, and write through again in the same manner. Thus there will be no space wasted and no necessity for moving or folding the book at every change of page. Copy each phonographic character precisely as you find it as to size, shading and position, and write the long-hand equivalent after it. Write the sentences at the end of the lesson across the page on alternate lines with the translation below.

12. Do not copy a phonographic outline until you know what word it represents, else you will be likely to write it incorrectly.

13. Always write the consonants first.

14. Write horizontal stems from left to right, *L* and the straight stem for *R* upward (*R* is written at an angle of 30° from the line to distinguish it from *CH*), all the other stems downward.

WORDS OF ONE CONSONANT AND ONE VOWEL SOUND.



LESSONS IN MUNSON PHONOGRAPHY.

DOT AND TICK SIGNS FOR WORDS.

a...an, and...the...ah...

o, oh, owe...awe...I...

of...who, whom...

WORDS OF ONE CONSONANT AND TWO OR MORE VOWEL SOUNDS

ai...au...ay...aw...ax...
 ei...eo...ey...ew...ex...
 oi...oo...oy...ow...ox...

Sentences.

ai...au...ay...aw...ax...
 ei...eo...ey...ew...ex...
 oi...oo...oy...ow...ox...

2...v...x...
 3...v...x...
 4...v...x...
 5...v...x...
 6...v...x...
 7...v...x...
 8...v...x...
 9...v...x...
 10...v...x...

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 2.

LESSON II.

15. After translating the reading lesson as directed, read it again and again until you can read without hesitation. Then write Lesson II. Arrange in columns as before, writing the longhand first, then the phonographic outline.

In writing a word in phonography, first determine the vowel place, then write the consonant stem in the corresponding position.

16. Make straight stems one eighth of an inch long, curved stems one-eighth of an inch from point to point.

17. Bear in mind that every curved stem is a quarter of a circle.

18. Make the shaded stems as quickly as light ones.

19. Write every word by sound. Pay no attention to silent letters.

20. To write a word in phonography, (1) determine the place of the accented vowel, (2) write the consonant stem in the corresponding *position*, (3) write the vowels in their proper places against the stem. A vowel preceding the consonant is placed to the *left* of an upright or inclined stem, *above* a horizontal. A vowel following the consonant is placed to the *right* of an upright or inclined stem, *below* a horizontal.

21. Words pronounced alike, though spelled differently, must be written alike. *Dough* and *doe*, are written precisely the same in phonography. On the other hand, words though spelled alike if they are pronounced differently will not have the same phonographic outline.

22. When R represents the *first* sound in a word, use the straight sign, which is always written upward.

WORDS OF ONE CONSONANT AND ONE

VOWEL SIGN

Pa	doe	fie	ga
pay	dough	few	ga
pea	aid	eye	al
paw	awed	of	ell
Poe	ode	vie	owl
pooh	add	vow	ell
ape	odd	view	ill
ope	eyed	say	aisle
up	dio	see	isle
pie	dye	sea	lie
pew	Dow	saw	lyc
bah	dew	few	ear
Bey	due	so	ore
be	each	ace	air
bee	etch	ice	ere
bow	itch	sigh	fre
beau	chew	soy	hour
ebb	jay	sue	ray
by	jaw	awes	raw
bye	age	eyes	row
buy	edge	ooze	rue
boy	joy	Shaw	rye
bow	Jew	show	ltoy
tea	eaw	shoe	way
toe	Coe	shy	weigh
to	coo	she	we
two	ache	ash	woe
too	eke	ma	woe
ate	oak	may	yea
eight	coy	me	ye
eat	cow	maw	you
ought	Kew	my	ha
ought	gay	mow	hay
at	egg	mew	hoe
it	guy	know	who
tie	lay	aim	high
toy	fee	am	how
out	foe	knee	how
day	oaf	in	Hugh

WORDS OF ONE CONSONANT AND TWO OR

MORE VOWEL SIGNS.

Icy	alley	Ella	Ida
essay	allay	oily	boa
easy	airy	eighty	tota
aloe	arrow	ashy	avowee

In May we aim to be each day on the bay to row. If Roy ought to pay a fee to Hugh you ought to be the payee. We saw the show at Kew and the coy foe bow to the Jew in the aisle. The Bey may be ill on the isle all day and die at eve. We saw Joe aim at the owl in the oak and sigh to see the oak so high. They say they saw all who owed me and all who know you.

LESSONS IN MUNSON PHONOGRAPHY.

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No. 3.

LESSON III.

Joining Consonant Stems and Placing Vowels Between Them.

23. To write words of two or more consonant stems it is necessary to learn (1), how to join stems ; (2), how to write them in position ; (3), how to place the vowels.

24. All the consonants of a word must be written before any vowel (except the initial diphthong I) and joined without stopping the movement of the pen.

25. A shaded and a light stroke with no angle between them should be written so that the junction is not distinctly marked ; otherwise a partial stop would occur at the junction that would retard the speed.

26. *F-N*, *F-NG*, *V-N*, *V-NG*, must have an angle between them to distinguish them from *TH-N*, etc.

27. *M-S* and *H-Z* are joined without an angle ; *M-Z* and *H-S* with an angle.

28. The *first upright or inclined stem* must be written in the position corresponding with the place of the *accented vowel*.

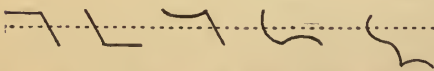
FIRST POSITION.



SECOND POSITION.



THIRD POSITION.



Rules for Writing Vowels Between Stems.

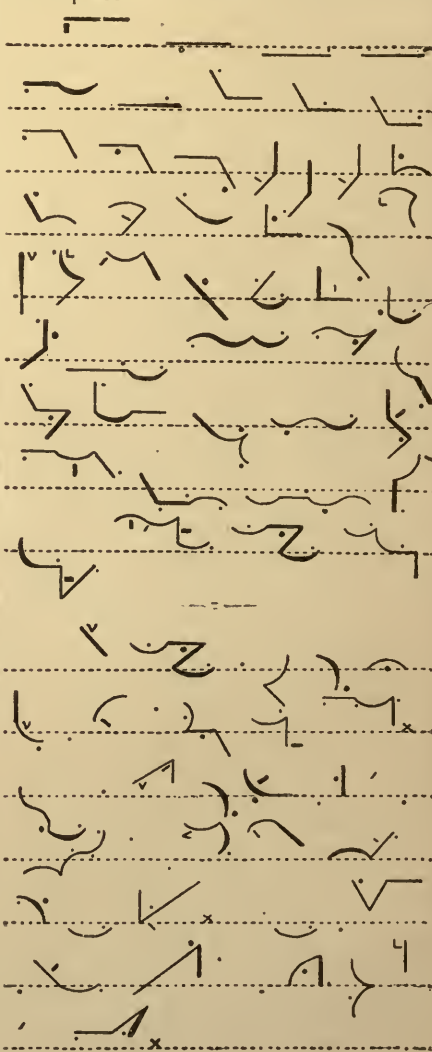
29. First place vowels must be written to the stem that precedes them.

30. Long second place vowels must be written to the stem that precedes them.

31. Short second place vowels must be written to the stem that follows them.

32. Third place vowels must be written to the stem that follows them.

33. Translate Lesson III. in writing, according to directions for Lesson I., being careful to copy the outlines exactly, and observing the consonant position and vowel place.



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No. 4.

LESSON IV.

34. For convenience in giving examples the consonant stems will be hereafter represented by capital letters, the modifications by small letters.

SH, L, AND R.

35. The proper use of the signs for SH, L, and R, which are sometimes written upward, sometimes downward, is somewhat difficult to learn. A condensation of the rules for the use of these stems is here given, and hereafter in writing lessons when any one of these stems is to be written upward the letter or letters it represents will be italicized. Thus you may acquire by practice what is difficult to learn theoretically.

RULES FOR WRITING SH, L, AND R.

36. SH, L, and R are written upward when the last consonant stem and followed by a vowel.

37. They are written downward when the last consonant stem and not followed by a vowel.

38. Between stems they may be written either upward or downward, the direction depending upon the ease of joining and the clearness of the outline.

The above are the only rules that apply to all the stems.

39. SH is written downward (1) when it is the only consonant stem of a word; (2) when it is preceded by a vowel at the beginning of a word. It may be written either upward or downward when it represents the first sound of a word. It is written upward after F.

40. L is written downward (1) when at the beginning of a word it is preceded by a vowel and followed by a horizontal stem;

(2) before MP or MB; (3) usually after a half-length or double-length N.

41. L is written upward (1) when it represents the first sound of a word, unless followed by MP or MB; (2) before a down stroke; (3) when it is the only consonant stem of a word.

42. R is written downward (1) when standing alone if preceded or both preceded and followed by a vowel; (2) when preceded by a vowel at the beginning of a word, unless followed by CH, J, TH, or DH; (3) before M and H.

43. R is written upward when it is the only consonant stem and followed by a vowel; (2) when it represents the first sound of a word; (3) when it is followed by CH, J, TH, DH, T, D, F, or V.

44. Write the following words with care as to consonant position, proper placing of vowels between stems, and writing stems upward when the letters representing them are italicized. Memorize the contractions before writing the sentences :

came	back	bur	alarm
cake	jam	reap	packing
kick	Madge	pier	taking
mcek	much	lap	tucking
jnk	chum	pale	becalm
pack	gage	lobe	chimney
pike	patch	bowl	Geneva
poke	chap	love	Timothy
peck	peach	live	baggage
peek	cheap	villa	cabbage
pick	pitch	lash	package
cap	chip	polish	dimity
cope	shop	fail	fathom
capc	push	folly	depth
cup	fish	failing	entomb
keep	fishy	par	betake
bag	fishy	parry	following
bog	ripe	party	feeling
bake	rob	mocking	poetic
beck	rap	making	vivify
check	rope	kicking	monotony
beg	pour	caging	anatomy
big	robe	timing	managing
beak	bore	taming	apology
cab	rub	teeming	parody

Contractions.

had. | do. | did. | what. |
 he, him (have ever (
 gave — give-en — but (
 that (them (with (
 shall (should (which (
 from, time (was (these (
 would (where (for (

(Contractions, words written out of position, and consonants represented by upward stems, are italicized.)

1. *The monotony of life may be varied by a ride in the park and a walk on the*

dock by *the* deep sea. 2. Few *who* know how to make money know how to keep it. 3. See my Kitty. She ought to be rich *and* ride in a carriage *and* have a red rug by *the* fire. 4. Mamma *gave* Harry a book *and* papa *gave* Mary a doll, *but* to me they gave nothing. 5. A duty may also be a joy if we *but* make it so. 6. They came back in a cab *with* us. 7. We *should* owe no money to *the* poor; we *should* borrow no money *of* *the* rich. 8. *Shall* Timothy make an apology to avenge *the* wrong *he* *did*? 9. *He* saw *the* deputy talking *with* Eli in Geneva. 10. In all Gotham you shall see *that* time *and* money may both lead to infamy. 11. Agassiz *had* no time to be rich. *He* *did* *what* *he* saw *should* make *him* appear to many *who* had no power to fathom *the* depth *of* love *and* duty, to lack alike a love *of* fame *and* money. 12. Talking so much may involve making an apology. 13. *Give* me *what* I ask *and* I leave you to say *what* you like.

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No. 5.

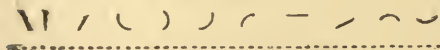
LESSON V.

Half Lengths.

45. To write any consonant stem half-length adds *t* or *d* to it.

46. The positions of half-lengths are as follows :

FIRST POSITION.



SECOND POSITION.



THIRD POSITION.



47. A half-length and a full-length or two half-lengths cannot be joined unless there be an angle at the junction.

48. When the present tense of a regular verb ends with a full length stem, the past tense is written by making the last stem half-length. When the present tense ends with a half-length, the past tense is formed by writing the final stem full-length and adding a half-length T or D.

EXAMPLES.



49. All words ending in *ted* or *ded* must be written with a half-length T or D.

50. L alone half-length is Lt, not Ld.

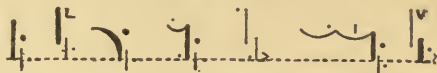
51. R alone half-length is Rt, not Rd.

52. When the sound of T or D is immediately preceded by two vowels, the stem sign must be used.

53. When a vowel follows T or D at the end of a word, the stem sign must be used, as *pity*, *knotty*, *undo*, *needy*. An exception is sometimes made to this rule in the case of words ending with *ty*, but this is only allowed for the sake of shortening certain outlines.

54. A half-length T or D may be detached and written closely to the preceding part of the word, when if joined there would be no angle at the junction.

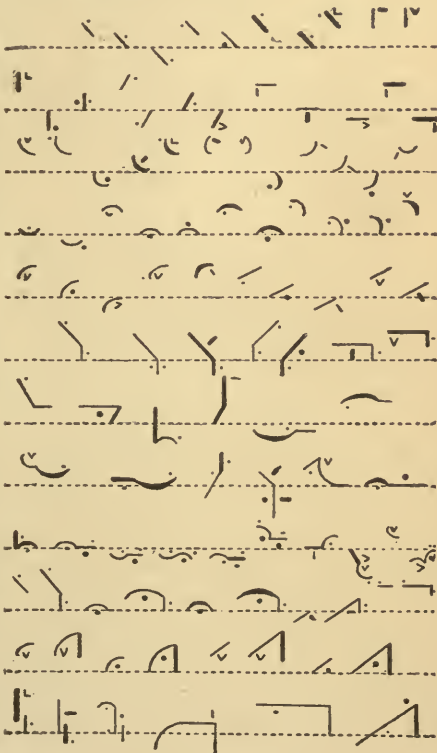
EXAMPLES.



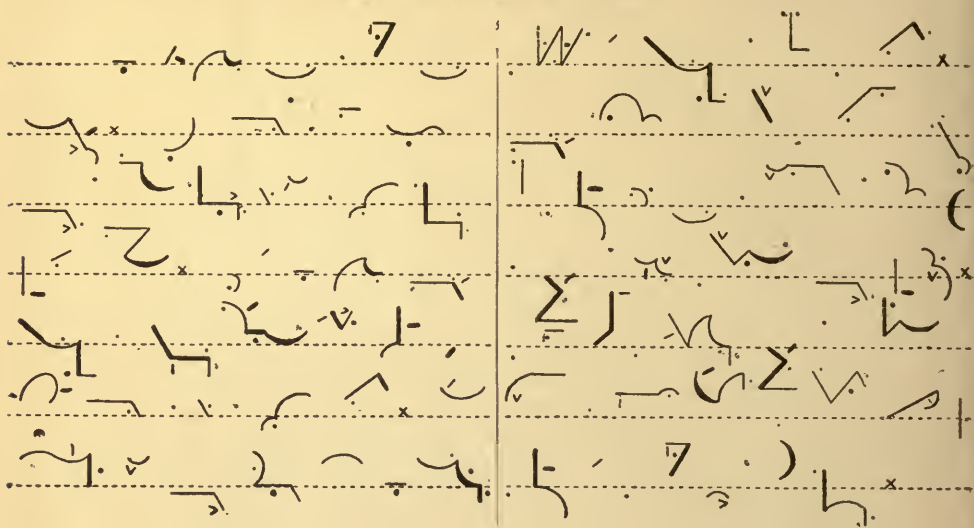
Translate Lesson V., in writing, being careful to make the half-length stems just half the length of the full-lengths, and noticing position.

ORDER OF READING.

1. Vowel before the stem.
2. Stem.
3. Vowel after the stem.
4. Halving.



Kate Choate and Her Cat.



LESSONS IN MUNSON PHONOGRAPHY.

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No. 6.

LESSON VI.

ONE STEM, HALF-LENGTH.

Kite	dot	toyed	iced
Kate	doubt	pout	might
ached	cheat	about	met
cute	chewed	shout	light
get	jot	night	right
good	jet	shoot	root
taught	bought	east	lute
tight	bide	eased	wrote

TWO STEMS, THE SECOND HALF-LENGTH.

Copied	tepid	delight	repeat
coiled	tippet	dilute	refute
combed	timed	doled	rapid
tacked	kept	adored	repaid
ticket	decked	choked	remote
lived	edict	enact	wrecked
touched	admit	elevate	wronged

TWO STEMS, THE FIRST HALF-LENGTH.

Detach	acting	bottom	avidity
dotage	active	fighting	avoiding
badly	cutting	fatal	evading
getting	beautify	fatally	ending
goodly	esteem	voting	knitting
notify	ratify	emetic	lately
letting	written	motley	lottery
lightly	writing	medley	oratory
little	rating	editor	headache

TWO HALF-LENGTH STEMS.

Cutlet	esteemed	midnight	modified
obdurate	notified	ultimate	medicate
detect	modulate	abdicate	estimate
beautified	meditate	latitude	detailed
indicate	moderate	eradicate	aptitude

THREE STEMS, THE FIRST HALF-LENGTH.

Actively	petrify	bedroom	modifying
catalogue	bootjack	madcap	esteeming
nativity	butler	midship	austerity

THREE STEMS, THE SECOND HALF-LENGTH.

Captive	pocketing	politely	inviting
capital	delighting	begotten	belittle
capitally	unending	balloting	fanatic
coveting	piloting	enacting	phonetic

THREE STEMS, THE FIRST AND THIRD HALF-LENGTH.

Kidnapped	petrified	deducted	eradicated
detected	intended	mutilated	indicated
modulated	medicated	estimated	moderated

WORDS IN WHICH THE HALVING CANNOT BE USED.

Piped	lead	lady	monied
poet	lied	ailed	rallied
cocked	allowed	road	deride
reared	into	read	Monday
locked	motto	ride	married
looked	lad	raid	bullied
liked	load	rood	buried

MISCELLANEOUS.

Pate	undue	chimed	epidemic
bait	indeed	invite	notebook
bet	uncut	auditory	copyright
remit	cutting	title	captive
remitted	cadet	medley	timidly
dot	doctored	vital	politely
dotted	capped	vitality	rectify
doubt	packed	headache	rapidly
doubted	timid	rating	uprooting
deed	ending	ignited	infidel
deeded	talked	deluded	inviting
date	attached	educate	refitting
dated	adept	educated	wickedly
cheat	debate	damaged	unpurified
cheated	dodged	dilated	intended
pity	adult	polluted	manifold
pitied	dilute	evolved	undoubtedly

NOTE.—Contractions and letters represented by up-strokes are italicised.

A lot of badly taught, untidy folk, not knowing how to act, loudly knocked at the door of a cottage and asked to see the goodly poet, but was not admitted. The noted infidel who headed the mob put a foot into the bedroom, and got bit by a cat and batted on the head with a bootjack. He backed out with a bad headache, but ready to fight if attacked. The deluded poet avoided fighting the madcap, but talked of inviting him politely to be educated in oratory. Being married and an adept in debate, he coveted the job of elevating the untaught fanatic who had no aptitude in reading, and ended the cheat with undue avidity by talking him to death. Nobody pitied him, and he packed an antique bag and eloped.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 7.

LESSON VII.

Lengthening.

55. To write any curved stem double length adds *tr*, *dr*, *thr* or *dhr* to it.

56. The positions of double-length horizontals and up-strokes are the same as for single-lengths.

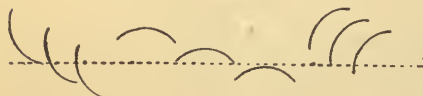
57. The positions for down-strokes are :
First position : Resting on the line.

Second position : Equally divided by the line.

Third position : Three-fourths below the line.

58. Begin to write every double-length stem the same distance from the line as for single-lengths, with the exception of the first position down-strokes, which, in order to rest on the line, must be begun half the length of a T higher than for single-lengths.

ILLUSTRATION OF POSITIONS OF DOUBLE LENGTHS.



59. When a vowel is written after a double-length stem, it is read before the syllable represented by the lengthening principle.

Shatter shudder

shooter Luther

nature neither

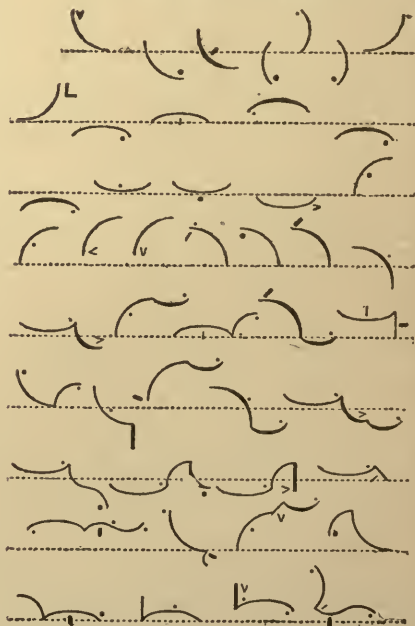
father letter

60. Lengthening may represent the following syllables : *ter*, *der*, *tar*, *tor*, *thur*, *ther*, *tyr*, *ture*, *dor*, *tire*, *tre*.

after order
altar orator
Arthur hither
feature ardor
entire metre

61. ORDER OF READING :

1. Vowel before the stem.
2. Stem.
3. Vowel after stem.
4. Halving or Lengthening.



LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 8.

LESSON VIII.

In writing this lesson be careful to make double-lengths fully twice as long as single-lengths (it is better to make them too long than too short), and to observe the rules for position.

After	heather	interim
fatter	under	metric
feather	neater	orderly
future	neither	hitherto
fodder	latter	muttering
thither	letter	entering
Esther	litter	invader
oyster	Luther	diameter
shudder	alter	interval
shooter	orator	underlie
mitre	order	undergo
metre	waiter	underpay
matter	weather	undertake
mother	wider	undertook
mutter	loitering	undertaking

involve	interrupt
interfere	interrupted
interlope	alternate
underjaw	alternately
underbid	alternating
underfoot	interviewed
afterthought	underwood
motherhood	astronomy

1. After an interview with an orator named Underwood, Arthur undertook to see the father and mother of Luther ; but they would not be interviewed, so in order not to interrupt them or interfere with what they had interdicted, he asked them to write a letter, which after an interval they engaged to undertake. 2. Esther bought a China aster after Easter, and put it in the theatre by the heater, where it died for lack of water. 3. The laughter of the waiter so annoyed the hatter, who was no fighter, that undertaking to eat an oyster he was choked, which made the invader shudder.

LENGTHENING.

Positions.

	SIMPLE STEMS	HALF LENGTHS	DOUBLE LENGTHS
1			
2			
3			

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 9.

LESSON IX.

Circles and Loops.

62. Every word in the language can be represented by the simple consonant stems and the vowel and diphthong signs, yet the outlines would often be awkward, long, and difficult. In this lesson we have short forms for *s*, *ss*, *sz*, *st*, *z*, *zz*, *zs*, *zd* and *str*. In some cases, however, the stem signs must be used.

When the Stem Must be Used for S and Z.

63. The stem must be used for *z* (1) at the beginning of a word; for *s* or *z* (2) when it is the first consonant of a word that begins with a vowel; (3) when it is the last consonant in a word and followed by a vowel; (4) when followed by two concurrent vowels; (5) when preceded by two concurrent vowels, if there is only one other consonant stem.

EXAMPLES.

zero. *z* ask. *z* pussy. *z*
*z*izzy. *z* seeing. *z* pious. *z*

64. At the beginning of a word a small circle represents the sound of *s*. Between stems or at the end of a word it represents *s* or *z*.

EXAMPLES.

safe. *s* face. *s* doze. *s* disc. *s*

65. A large circle represents *ss*, *zz*, *sz* or *zs* with the vowel occurring between them. (This vowel may be written within the circle, but unless accented it need not be written at all.)

EXAMPLES.

bas is. *ss* doses. *ss* dozes. *ss* possess. *ss*

66. The small loop (one-third the length of the stem) represents *st* or *zd*, having no vowel between.

EXAMPLES.

stoop. *st* must. *st* amazed. *st*

67. The large loop (two-thirds the length of the stem), never used initially, represents *str*, with the vowel between *t* and *r*.

EXAMPLES.

fastor. *str* duster. *str* castor. *str* luster. *str*

68. Turning a small circle on the opposite side of a large circle or large or small loop adds an *s* or *z* sound, which is the final sound of the word.

EXAMPLES.

s recesses. *z* boasts. *z*
s masters. *z* fosters. *z*

69. An initial circle always represents the sound of *s* as in *safe*.

70. No sound can precede an initial circle or loop, nor follow a final circle or loop.

71. When a circle or loop occurs between stems, it is read after the first stem and the vowels written to it.

72. Cross the line in writing a circle, but not in writing a loop between stems.

73. A circle must be perfect when initial or final; between stems it need not be.

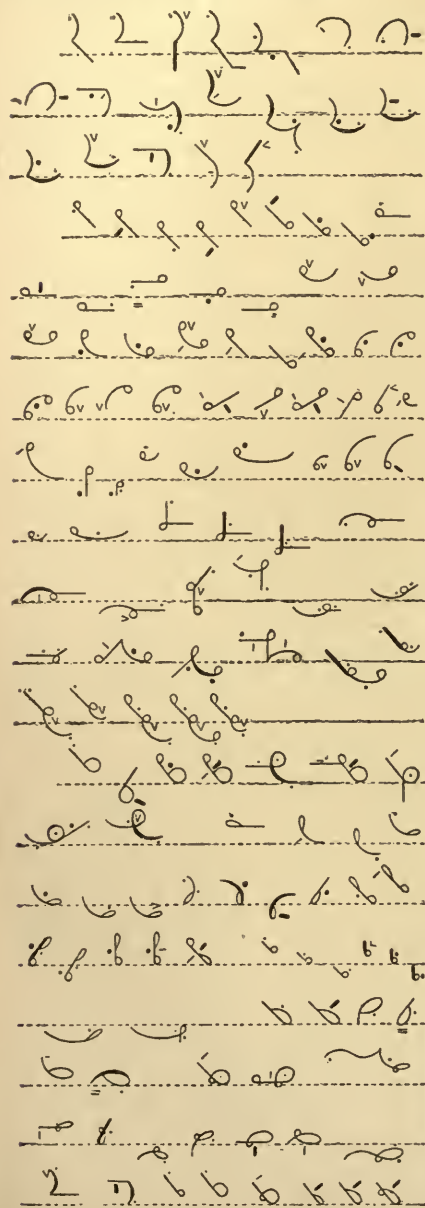
74. When two circles are written to one straight stem, be careful not to curve the stem.

75. A circle or loop must be written on the right-hand side of a straight downstroke, on the upper side of a straight horizontal, on the left side of an upward *R*, on the concave side of all curved stems, on the outer side of the angle between two straight stems; on the concave side of the curved stem when it occurs between a straight and curved stem.

76. ORDER OF READING :

1. Initial circle or loop.
2. Vowel before the stem.
3. Stem.
4. Vowel after the stem.
5. Halving or lengthening.
6. Final circle or loop.

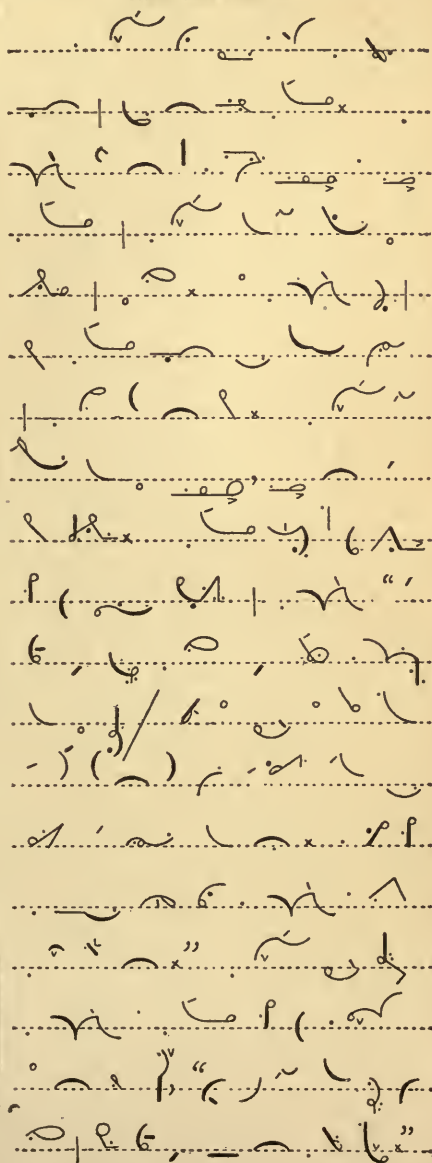
77. Practice making circles and loops on the consonant stems until you can make them easily and perfectly, then translate the following words with great care :



Contractions.

as, has ^o is, his ^o possible-ly
first ^o next ^o almost ^o
spoke ^o special ^o speak ^o

The Sick Lion.



LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 10.

LESSON X.

WORDS IN WHICH THE STEM MUST BE USED
FOR S OR Z.

Espy	estate	Macy	juicy
askew	astute	lasso	sighing
acid	zany	Lucy	rosy
aspire	zebu	mossy	essaying
assume	Jessie	tipsy	seeing

INITIAL CIRCLE.

Sip	sing	slowly	skip
some	sallow	singing	scope
seem	silly	sitting	sphere
soon	soap	sleep	saving
sash	south	slave	sneak
soil	soothe	spire	snake
sire	sieve	spear	sweep
sorrow	spy	speak	swim
seek	such	spoil	Smith
soul	sage	ceiling	summary

FINAL CIRCLE.

Pace	case	copies	Venice
puss	keys	fix	famous
miss	guess	knocks	vex
lose	gaze	makes	paths
rose	eggs	mix	Induce
vase	does	rocks	announce
nose	odes	notice	fox
ax	knees	demise	takes
ox	knows	reduce	Chinese

INITIAL AND FINAL CIRCLE.

Space	sex	sleeps	savings
spice	slee	snaps	slowness
sobs	sashes	sweeps	spheres
sinews	soothes	spikes	snubs
suffice	stays	snakes	smokes
since	cities	snuffs	service
seems	suppose	surveys	sadness

MEDIAL CIRCLE.

Passage	risk	tusk	missile
passing	gusto	chosen	rising
poising	exit	choosing	missing
insane	unsafe	raising	facile
teasing	facing	tacit	doile
losing	honesty	decide	fasten

HALF-LENGTH WITH INITIAL OR FINAL CIRCLE.

Soft	seamed	sweet	sagged
slight	sacked	signed	sound
slate	spite	sout	senate
lights	nights	sobbed	heats
fits	gates	arts	heads
cuts	boats	rats	waits
smite	boots	bites	puts

HALF-LENGTH, INITIAL AND FINAL CIRCLES.

Skates	slights	scents	spites
sects	slates	sounds	spouts
saints	sweets	sorts	smites
safts	sifts	swords	sands

DOUBLE-LENGTH, INITIAL OR FINAL CIRCLE, OR BOTH.

Cinders	centres	slaters	Arthur's
saunters	senators	natures	mothers
psalters	smothers	features	matters

INITIAL SMALL LOOP.

Stock	style	state	store
stick	stale	stage	steer
stem	star	stitch	stove
steam	starry	stab	sting
steal	stiff	steep	stung

FINAL SMALL LOOP.

Cast	chest	yeast	waist
coast	post	used	haste
gust	nest	lost	hissed
gist	must	raised	amused
jest	hoist	roost	amazed

LARGE LOOP.

Taster	faster	lustre	jester
toaster	vaster	eastor	roster
Lester	pastor	nestor	pester

LARGE CIRCLE.

Season	poses	tosses	excise
sehism	axes	accuses	desist
society	kisses	gazes	insist

WORDS ENDING WITH LARGE CIRCLE OR LOOP, WITH SMALL CIRCLE ADDED.

Possesses	posts	mists	posters
abscesses	dusts	guests	castors
excesses	coasts	lists	masters

MEDIAL LOOP.

Justify	vestry	district	earnestly
testify	costly	abstract	majestic
pastry	disturb	honestly	Amsterdam

MISCELLANEOUS.

Safe	deceased	nice	mass
face	such	signs	masses
safes	stitch	signed	masts
stuff	ehess	nights	master
faced	chest	sender	masters
faces	Chester	notes	rose
foster	chests	enters	roses
fosters	Chester's	notice	recesses
soft	ehcats	notices	roast
fates	sob	noticed	roasts
stuffed	sobs	slight	roaster
softer	stub	slights	roasters
seem	stubs	slighter	excessive
seemed	bus	sake	incisive
steam	busses	case	lobster
steamed	bust	eases	bolster
mist	busts	stake	monster
misses	boast	eased	Munson
mists	boasts	Sussex	ministry
musters	boaster	successes	sophistry
cask	boasters	costs	papistry
mask	sign	coasters	industry

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.




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LESSON XI.

Brief Signs.



78. The *brief signs* are used in the place of consonant stems when the stems would make an awkward, difficult or indistinct outline. The learner is liable to fall into the error of using them indiscriminately, imagining that because they are small they can be more quickly made than the stems.



79. The right or left half of a small circle represents *W*, and is used before *T*, *D*, *CH*, *J*, *SH*, *F* and *V*, and sometimes before *B*, *K*, *G* and *NG*.

 Wed.  wedge  wake


 waif  unwashed



80. The upper or lower half of a small circle represents the consonant sound of *V*, and is used before *T*, *D*, *K*, *G*, *L*, *R* (upward), *F*, *N* and *M*.

 Utica  eulogy

 unyoke  utility

81. The sign for *N*, which for want of a better name we will call the *in curl*, represents the syllables *en*, *in*, *un*, is used only before a circle, and not then if the stem can be easily joined.



 Unceremonious

 enslave  unsullied



82. A vertical line, one-fourth the length of a *T*, called a *tick*, represents *H*, and is joined to *W* at the beginning of a word.

(In the combination *wh*, *h* is always sounded first, and should therefore be written first.)




 Whet  hum  hymn

 heavy  homely



83. A dot is used for *H* before a vowel which is followed by *P*, *B*, *F* or *V*, and sometimes before other consonants when the outline can thereby be improved.

 Happiness  habitual







84. A dot is used for *ing* after a half-length *P*, *B*, *M*, *H*, *V*, *L* (downward), and in all cases where the stem *NG* cannot easily be joined. It is also used after a contraction. There is an inclination to use the dot in other cases, but it should never be employed when the stem sign makes a good junction.

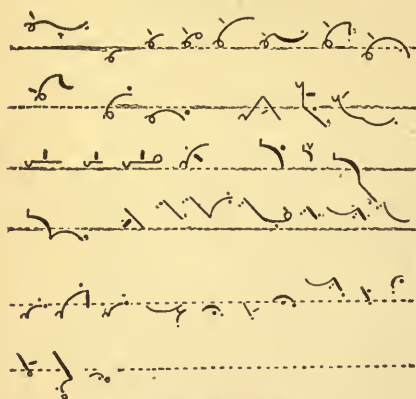
 Betting  bidding  hiding

85. A small circle is used to represent *ings* after a half-length *P*, *B*, *M*, *H*, *V*, *L*, and after a contraction.

 mattings  beatings

86. Be careful to write the brief signs for *W*, *V* and *H* as they are found in the reading lesson. If they are made too large there is a liability of mistaking them for half-lengths.

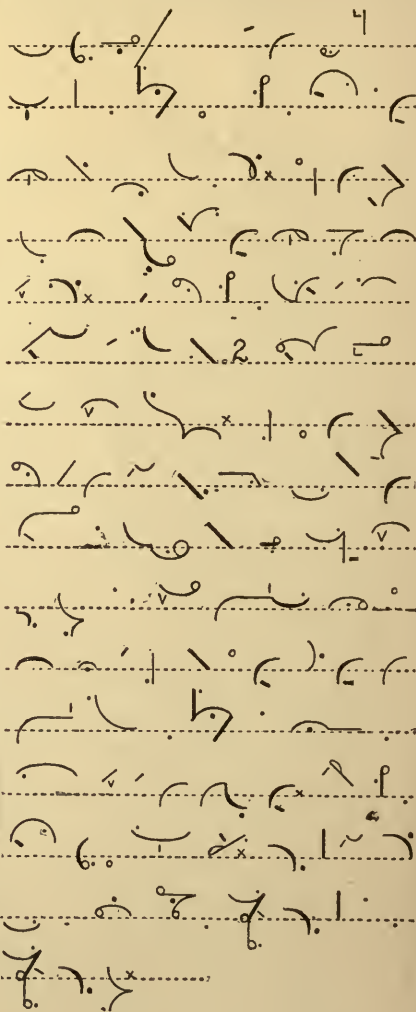
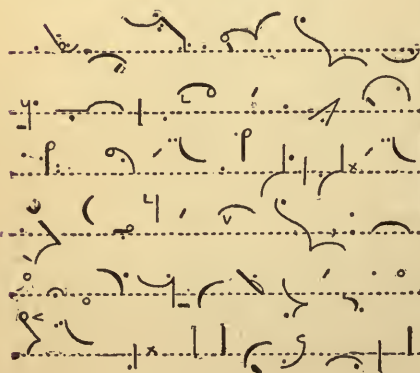
       



Contractions.

Well.....will.....what.....which.....
for.....your.....come.....would.....

The Peasant and the Lawyer.



LESSONS IN MUNSON PHONOGRAPHY

BY MRS. L. H. PACKARD.

No. 12.

LESSON XII.

WORDS IN WHICH THE BRIEF SIGNS ARE USED.

Wage	yellower	whale	hub
waged	Utah	whaler	hobby
wages	Utica	wheat	hope
witching	Eureka	whig	hopes
witches	eulogy	whim	hopeless
wed	yoke	whipped	hip
wedded	yokes	whiplash	hypothebate
wedding	yoked	whisk	hypothetic
wife	yelp	whitewash	hypothesis
wives	yelping	whittle	hypothenuse
widow	unseal	white-lead	matting
wash	enseam	Whitsuntide	patting
washed	insulate	half	biting
washing	insulator	heft	betting
weft	insulated	halve	boating
woof	unsolicited	halving	putting
weave	unsullied	half-mast	hating
waving	whet	haply	heating
weaving	wheeze	unhappy	hooting
winked	wheezes	hapless	yachting
wagged	whist	heap	meetings
yellowish	whack	heaped	beatings

Gyp and His Friend.

(Contractions, words out of position and consonants represented by upward stems are italicized.)

A yellow dog named Gyp, whose master made a wedding feast for his son who had come with his lately wedded wife to his father's house, and invited many guests, said to his mate, a white dog named Watch,

"My master makes a feast this night, and I wish you to come early and enjoy it as my guest." Watch wagged his tail, as much as to say he would come, and as he lay winking in the sun he thought of all the nice tid-bits he would have, until he had in his thoughts tasted a feast fit for a king, and listened to the wedding toasts. The time came and he set off for the house. He saw all busy making ready for the master's feast. As he watched the cook wash and boil and roast and baste the meats, he said: "How happy I am that I came. I do not get such happiness as this many days of my life. I will eat enough to last me both this day and to-morrow." So saying, he wagged his tail with such force that the cook, unhappily for him, noticed his antics, and taking a whip which she kept for such purposes, she gave him a beating, which sent poor Watch yelping away, with not a taste of the feast he had expected so much to enjoy. He fell to the earth, and as he walked away to hide his shame, he met some of his fellows, who asked how he had enjoyed the wedding feast. "Why," said he, "I was so well feasted that I do not know how I got out of the house."

Uninvited guests seldom have the happiness of meeting a smiling host.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 13.

LESSON XIII.

Initial Hooks.

87. An initial hook is written at the beginning of the stem and read after the stem and the vowel which precedes it. There are four initial hooks. They represent the sounds of *l*, *r*, *w* and *y*.

88. When no distinct vowel sound occurs between *l*, *r* and *w* and the preceding consonant, a hook may be used instead of the stem. It follows that a hook can never represent the first consonant sound of any word.

89. As the *y* hook is employed in phrase-writing only, its use will be explained hereafter.

90. The *l* and *r* hooks are written on all stems, the *l* hook being small on straight stems and large on curved stems.

91. The *w* hook is written on straight stems only.

Pl Pr Kl Kr Fl Fr

Nl Nr Pw Tw Kw Rw

92. An initial hook is read immediately after the stem upon which it is written.

ply fly tray affray

apply twice acquire

93. An initial hook may be written to a stem which is preceded by another stem.

bible paper manner

final kingly require

94. It is not always possible to make a medial hook perfect and at the same time make it easily, but it can be made plain enough for practical purposes, and should always be written in such a way as not to interfere with speed.

baker joker digger

ladle gavel calmly

95. The rules for writing *L*, *R* and *SH* are observed in writing hooked stems, except in the case of *Rl*, which is generally written with the upward sign for *R*.

fisher fishery official

officially gnarl gnarly

96. A circle may be written to any hook and is always read before the stem and the hook.

settle safely safer sinner

97. Instead of writing the circle in the *r* hook on straight stems, it is written on the *r* side; the large circle and small loop which cannot be written within a circle may be written on the *r* side of a straight stem. When a circle is thus written, it indicates that an *r* sound immediately follows the stem.

stray setter sister stutter

stagger destroy disaster

98. When a circle and *r* occur between stems, it is often more convenient to write the hook than to indicate it by writing the circle on the *r* side. In such cases the hook is always used.

99. ORDER OF READING :

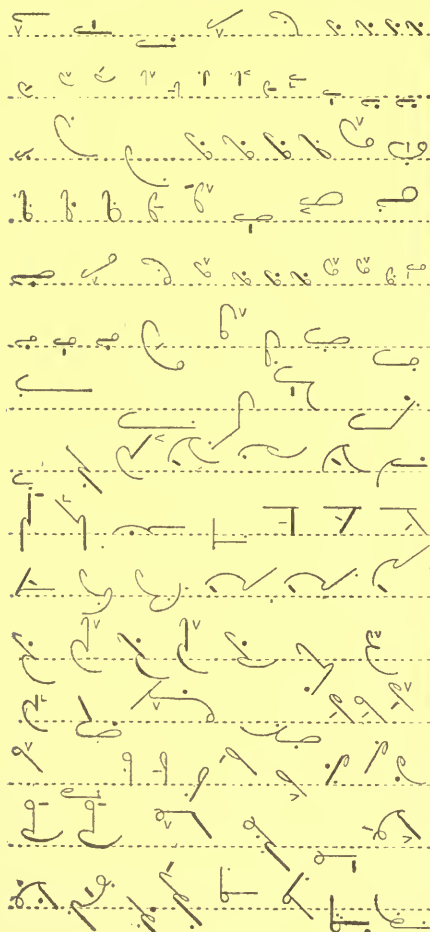
1. Initial circle or loop.
2. Vowel before the stem.
3. Stem.
4. Initial hook.
5. Vowel after the stem.
6. Halving or lengthening.
7. Final circle or loop.

100. In writing the lesson be careful to make the hooks of the proper size.

ly ly ly ly ly ly

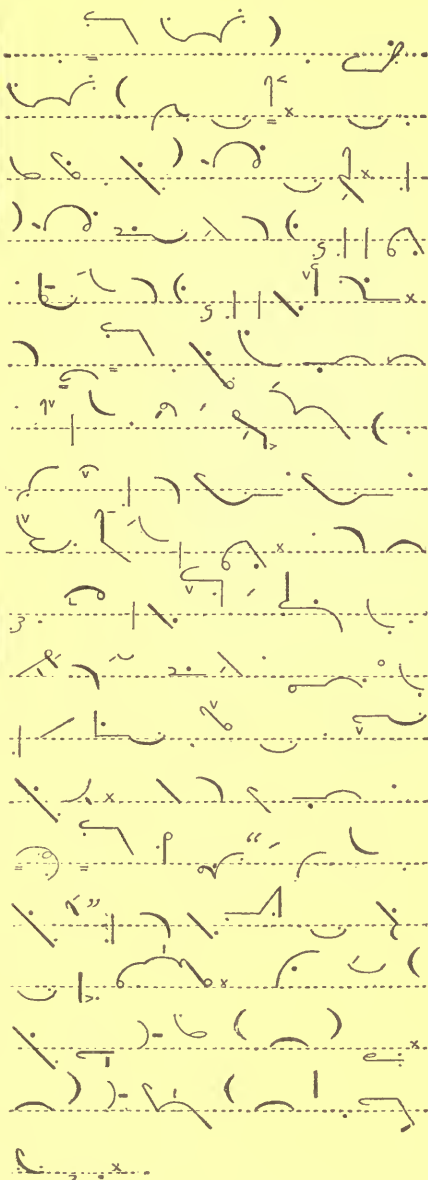
ly ly ly ly ly ly

A Queer Family.



Contractions.

worth (was) when were where
 her could people Mr.
 brother, number difficulties
 belong-ed-ing believe-f
 particular-ly impossible-ly.



LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 14.

LESSON XIV.

ONE STEM, INITIAL HOOK.

Claw	apple	shrew	float
craw	apply	shrewd	awful
clue	upper	usher	afloat
crew	prow	ushered	afraid
clad	prate	azure	easily
crate	plate	threat	oral
Troy	bray	either	error
outer	blight	flow	quit
odor	bright	free	twit

TWO STEMS, THE FIRST HAVING INITIAL HOOK.

Track	twill	twig	twitch
clock	quill	flag	freely
click	query	twilight	flower
pluck	tweak	twill	Flora

TWO STEMS, THE SECOND HAVING INITIAL HOOK.

Cackle	channel	animal	shuffled
cookery	pickle	astray	fabled
couple	poedle	locker	replied
caper	powder	labor	rippled
camel	busily	manner	libeled
comer	shuffle	bushel	hobbled
gabble	shaker	cheaper	regret
gable	noble	finer	ingrate
deeply	likely	favor	migrate
double	local	cackled	labored
chiefly	libel	cuddled	leisure

TWO STEMS, EACH HAVING AN INITIAL HOOK.

Plural	quibble	truckle	glazier
floral	honorable	trucked	glimmer
playful	trouble	twaddle	flicker
plainly	troubled	twitcher	flavor
queenly	quickly	fretful	pleasure
twirl	blackly	glover	treasure

ONE STEM, INITIAL CIRCLE AND HOOK.

Cycle	civil	signer	sever
settle	cypher	sinner	simmer
sidle	suffer	soother	squaw

ONE STEM. CIRCLE OR LOOP ON R SIDE.

Spry	saber	stupor	suito
spray	stray	stager	sadder
spre	straight	stitcher	cider
sapper	screw	stalker	secker
separate	sprite	stagger	succor
supper	stouter	satyr	cedar

TWO STEMS, THE SECOND HAVING INITIAL CIRCLE AND HOOK.

Display	peacable	fastener	feasible
disable	peacefully	visible	vesper
desery	desperate	Jasper	dispraise

MISCELLANEOUS.

Play	black	inquest	gloom
pray	blacker	twinkle	clamor
plate	blackest	inquire	clear
prate	quick	require	fresh
splay	quicker	squire	fresher
spray	quickest	esquire	freshly
split	qualm	squib	rostrum
sprite	trick	squabble	plead
quite	stroke	squeeze	pleading
squat	strict	squeal	braid
tray	trickle	twice	braiding
trait	struggle	twelve	plating
twist	quake	twirl	implacable
stray	quaker	measure	inscrutable
straight	queer	measured	flexible
strut	queerly	gleaner	watchful
strike	bequeath	glibly	wishfully
striker	bequest	glacial	womanly

A Queer Family.

(CONCLUDED.)

[Contractions, words written out of position, and consonants represented by up-strokes are italicized.]

But Baby was a source of pleasure when his big brother was thought of. That boy was always in the way, though he was invariably out of sound and reach when he was needed. He was not bad, but somehow he was not good, either. "His stars were unpropitious" (N-Pr-P-SHs), his brother Abraham said. "They would not twinkle for him worth a cent." He would play exactly where he pleased, and when he played where he pleased he got into trouble. If he played by the dog kennel, the dog would spring out and snarl at him. If he played in the stable, it was certain to be at the precise time when old Brownie was switching insects away and would take

Rob's eye for a fly. If he visited the cook he displaced the salt and pepper, and got mustard in his eyes.

Abraham was a queer fellow, too. It was almost impossible to attract his notice if he was absorbed in a book. Almost everything got him into trouble. If he was set to watch the baby, the poor little fellow would put paper in his mouth or climb up on the table. When the library ceiling was being frescoed, he climbed up the ladder to get out of the way and crawled up on a bracket over the book-case. The laborers moved the book-case, took out the ladder, and when finally Abraham looked up, he was solitary in the great room, eight feet from the floor.

His sister Grace was a queer girl, too. She was as sour as if she had lived twelve leagues from a lump of sugar. She was as cross as two sticks. But it was not strange, belonging to such a father and mother. She was the most unlucky girl in her class. If she skipped rope it invariably tripped her; if she smelled a particularly pretty flower, it was certain to prick her nose

and make her cry. Indeed, it would require a number of St. Nicholas for me to relate all her difficulties from almost any Monday to the next Saturday night. But what else could you expect of a girl with such a father and mother as Mr. and Mrs. Clapp? What! did I not say anything about them? You must be satisfied to know that the father was a night editor; that is, he wrote every night for a newspaper that had to be sent out to thousands of readers at breakfast-time next day. So he had to sleep all day, and that was quite enough to upset any house. As for the mother, she belonged to a first family. Well, we all know what first families are. Adam belonged to a first family. So did Eve. And this mother was so busy belonging to a first family that it is not strange that everything was so queer. This is not clear, perhaps, but it is all the reason. I have to give just at present.

And I have no moral to give, either. Any moral that would come out of such a family would not be worth having.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

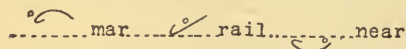
No. 15.

LESSON XV.

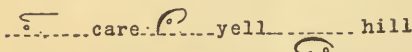
Special Vocalization:

101. It is sometimes best to express *l* or *r* by a hook, even when a distinct vowel sound intervenes between the consonant so expressed and the preceding consonant. A vowel written in the usual way cannot be read between the stem and the hook, but must be read before or after both. When the vowel is to be read between the stem and the hook, it must have a different form or place.

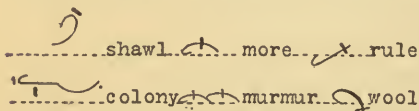
102. A heavy dot vowel to be read between the stem and the hook is represented by a small circle written before the stem.

 mar. rail. near

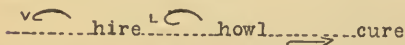
103. A light dot is represented by a small circle after the stem.

 care. yell. hill

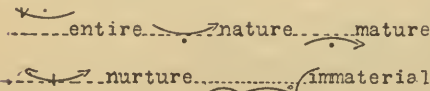
104. A dash vowel, light or heavy, is written through or at the end of the stem.

 shawl. more. rule
colony. murmur. wool

105. A diphthong is written through or at the end of the stem.

 hire. howl. cure

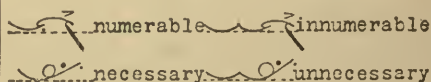
106. When a distinct vowel sound occurs between *t* and *r* represented by lengthening, it may be expressed in the same way as for hooked stems.

 entire. nature. mature
nurture. immaterial

107. It requires some thought and practice to determine when to use the hook and when the stem sign for *l* or *r* if a vowel intervenes between it and the preceding consonant stem. Special vocalization is used (1) in many common words of one syllable, such as *whole*, *rule*, *till*; (2) in frequently-recurring words of more than one syllable, such as *corner*, *barber*, *college*; (3) to avoid awkward and difficult outlines, as in *course*, *hire*, *mar*; (4) where the word would otherwise contain a large number of stems (this can be done, because the more consonants a word contains the less liability there will be of mistaking it for any other word); (5) in a great many words where the intervening vowel is not the accented one.

Negatives.

108. When a negative is formed by doubling the first consonant of the positive and prefixing a vowel, though the consonant sound is not doubled but rather prolonged, both consonants are written; otherwise both positive and negative would have the same consonant outline, and could be distinguished only by the first vowel of the negative. In order to avoid the necessity of writing this vowel and at the same time to surely distinguish between words of opposite meaning, the consonant is written twice. If the consonant thus doubled is *l* or *r*, the second *l* or *r* is expressed by a hook. The same rule applies to other words similarly formed not negative.

 numerable. innumerable
necessary. unnecessary

legible illegible
reparable irreparable

Contractions.

(think) thing — can — ever
never, November (principally)
principle — pal — collect
6 themselves — language

A Journey in a Horse-Car.

A page of handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The page contains approximately 12 measures of music, with some measures containing multiple notes beamed together. The ink is dark, and the paper shows signs of age and wear.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 16.

LESSON XVI.

ONE STEM, HOOK AND SPECIAL VOCALIZATION.

Call	wore	guard	scare
core	wire	word	score
deal	wall	marred	curse
cheer	wile	hired	coarse
share	ware	gold	nearest
shell	knell	told	norther
hale	knoll	railed	murder
hire	real	rolled	herder
mar	yawl	ruled	warder
mile	yore	child	Walter

TWO STEMS, HOOK AND SPECIAL VOCALIZATION.

George	lurch	careless	Buffalo
sharp	work	garden	ignore
north	verb	heartache	endure
college	verge	hardness	empire
colony	nearness	hardy	hard-fought
journey	nervous	term	inordinate
courage	person	war	furthering
cork	harness	dark	northern

TWO STEMS, TWO HOOKS, SPECIAL VOCALIZATION.

Verbal	journal	cheerful	verger
vernal	barber	partial	vertebrate
kernel	marvel	mourner	sharper
normal	harper	charger	harborel
portray	veritable	partner	northerner
purple	tartar	carver	

LENGTHENING WITH SPECIAL VOCALIZATION.

future	juncture	nature	entire
--------	----------	--------	--------

WORDS DISTINGUISHED BY REPEATING THE FIRST CONSONANT.

Movable	repressible	unnatural
immovable	irrepressible	redeemable
liberal	moral	irredeemable
illiberal	immoral	innate
logical	natural	ennoble
illogical		

MISCELLANEOUS.

Mere	charm	unhorsed
merely	charming	harshly
wire	car	hark
wail	card	parley
wailed	carding	partly
war	parsimony	parlor
ward	harmony	impart
warder	relate	paroxysm
wardrobe	relative	participate
wile	relatively	participating
wild	relegate	harm
wilder	reliable	harmless
wilderness	reliance	harmful
assault	scar	harmony
assaulter	scarred	cool
cheer	scarlet	cooled
checed	scarcely	school
cheering	horse	school'd
cheerful	horses	telescope

intercourse	scored	inspire
nurture	scoring	inspired
further	scourge	inspiring
shelter	scourger	inspirable
hardware	skulk	mortal
curvature	skulker	immortal
furthermore	real	mortality
schoolfellow	really	immortality
schoolmaster	realize	reproachable
score	reality	irreproachable

A Journey in a Horse-Car.

(CONCLUDED.)

[Consonants represented by upward signs, words written out of position, and contractions (excepting *the, and, an, as, has, is, his, of, and I*) are italicized.]

In no *other* vehicle *do* we realize how very queer *people are*. The car *was* nearly full. No car is *ever* entirely full. The car *was* warm and dark, *but* it is unnecessary to *speak* of this. I *was* irresistibly led to study the various placards in English and *other* languages. They related *principally* to *particular* diseases and their marvelous cures. *There was* also a request *many times* repeated *that* each person *as he* entered the car *should* put the exact fare in the box. This placard always annoys me by its narrowness. Sometimes I *do* not feel like obeying this rule. Sometimes I *would* like to put in more, sometimes *less*. *But* no allowance is made *for* my generosity nor my parsimony. I hardly *think* this rule is founded on real justice. *Would* the authorities be *as* anxious to seek out the traveler who overpays *and* restore the excess *as they are* to follow *him when he* puts in too little? *And there* is a suspicious *thing* about a horse-car: the floor is sometimes an enormous grating and straw is spread on this, so *that* if a nervous person is obliged to pass his fare to *others he* lets it drop in the straw and *never* can get it. I marveled if the sweepings of the horse-cars go to the hired driver, or if the authorities collect *them* merely to put *them* in the nearest poor-box. This car *was* not unlike *others* in any of these particulars. The inmates seemed to *have* selected *themselves* with regard to variety and the difficulty of fitting *themselves* and their belongings into the seats. So many *people* start to travel in a horse-car as if they expected to *have* all the room to *themselves*.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 17.

LESSON XVII.

Final Hooks.

109. There are four final hooks—two small hooks representing the sounds of *r* or *e* and *n*; two large hooks representing the sounds *shun* or *zhun* and *tr* or *thr*. They are called the *r*, *n*, *shun* and *tr* hooks.

r Tr, *n* Tv, *shun* Tn, *tr* Kf, *thr* Kn,
r Ln, *n* Mn, *shun* Tshn, *tr* Kshn,
r Ktr, *n* Lshn, *shun* Mshn.

110. Unlike initial hooks, final hooks are read after the stem to which they are added and the vowels belonging to it.

r Pave, *n* tought, *shun* rave, *tr* rain,
r arraign, *n* omen, *shun* mission.

111. A final hook may be written to a stem which is followed by another stem.

r Divine, *n* pining, *shun* gathering

112. The *shun* hook may represent the syllables *tion*, *cion*, *sian*, *sion*, *cean*, *shion*. It may also be used for *ocean* in connection with another word.

shun Nation, *n* fashion, *r* fusion,
shun Hessian, *n* Pacific Ocean,
r suspicion.

113. The *tr* hook has the same value to straight stems as lengthening to curved stems, except that it is never used for *dr*. The *tr* hook may represent the syllables *ter*, *tor*, *ture*, *ther*, *tar*.

r Tatter, *n* abettor
shun creature, *n* sceptre
r Tartar, *shun* gather

114. A vowel or diphthong occurring between the *t* and *r* of the *tr* hook may be written according to the rules for special vocalization, or if it is third place, may be written within the hook. Usually, however, it is omitted.

115. A small circle may be written to any final hook, and is read after the hook

r Drove, *n* vines
r lotions, *r* tatters

116. Any circle or loop may be added to *n* on straight stems by simply writing it on the *n* side of such stem.

r Chain, *n* chains, *shun* chanced, *r* punster.

117. *r* cannot be indicated in this way between stems, as in the case of *r* (see 97), except in a very few cases, of which *dancing* and *prancing* are examples. It is sometimes omitted altogether when it occurs before a circle that is followed by a consonant stem.

r Dancing, *n* prancing,
r transmission, *n* transpose.

118. In the middle of a word where it would be natural to use the hook for *n* and the stem makes and awkward joining, it may be omitted altogether. It is also omitted before *Jr*.

Stranger danger passenger

identical attainment.

119. If a vowel follows *f*, *v* or *n* at the end of a word, the stem must be used.

Men many

fun funny

120. When two concurrent vowels precede or follow *f*, *v* or *n*, the stem is ordinarily used.

121. When the sound of *shn* or *zhn* occurs after a circle sound, it is expressed like *in*, *en* or *un* before a circle (see 81). This sign is called the *shun curl*. It is treated like a stem and may be vocalized by writing a first or second place vowel before it and a third place vowel after it. A stem may follow it.

Possession musician

indecision sensational

122. A circle may be added to the *n* circles and loops and to the *shun curl*.

Incisions positions.

physicians punsters.

123. A straight stem having a final hook is lengthened to add *tr* or *dr*. It must be remembered that it is only when a straight stem has a final hook, and, therefore, the *ter* hook cannot be used, that lengthening adds *tr* or *dr*.

pointer tender rafter

124. When the present tense of a regular verb is written with a hooked stem lengthened, the past tense is usually written with two half-lengths.

Wonder wondered

hinder hindered

ponder pondered

125. ORDER OF READING:

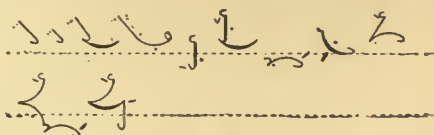
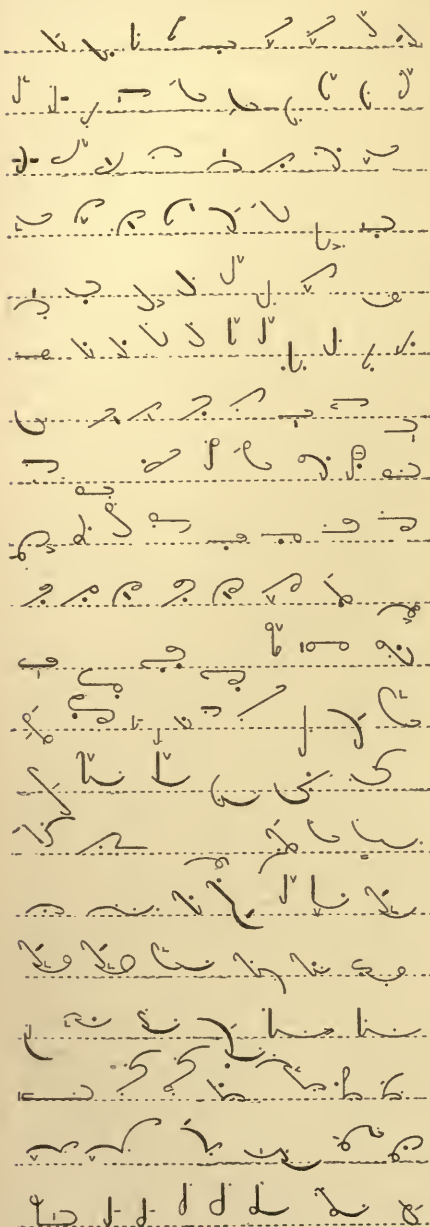
1. Initial circle or loop.
2. Vowel before the stem.
3. Stem.
4. Initial hook.
5. Vowel after the stem.
6. Final hook.
7. Halving or lengthening.
8. Final circle or loop.

Initial Hooks.

l	✓	✓	✓	✓	✓	✓	✓
r	✓	✓	✓	✓	✓	✓	✓
w	✓	✓	✓				
y	✓	✓	✓				

Final Hooks.

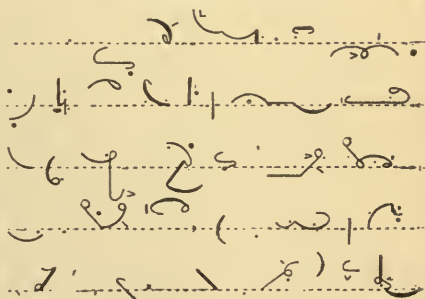
f or v	✓	✓	✓				
n	✓	✓	✓	✓	✓	✓	✓
shn	✓	✓	✓	✓	✓	✓	✓
tr or thr	✓	✓	✓				



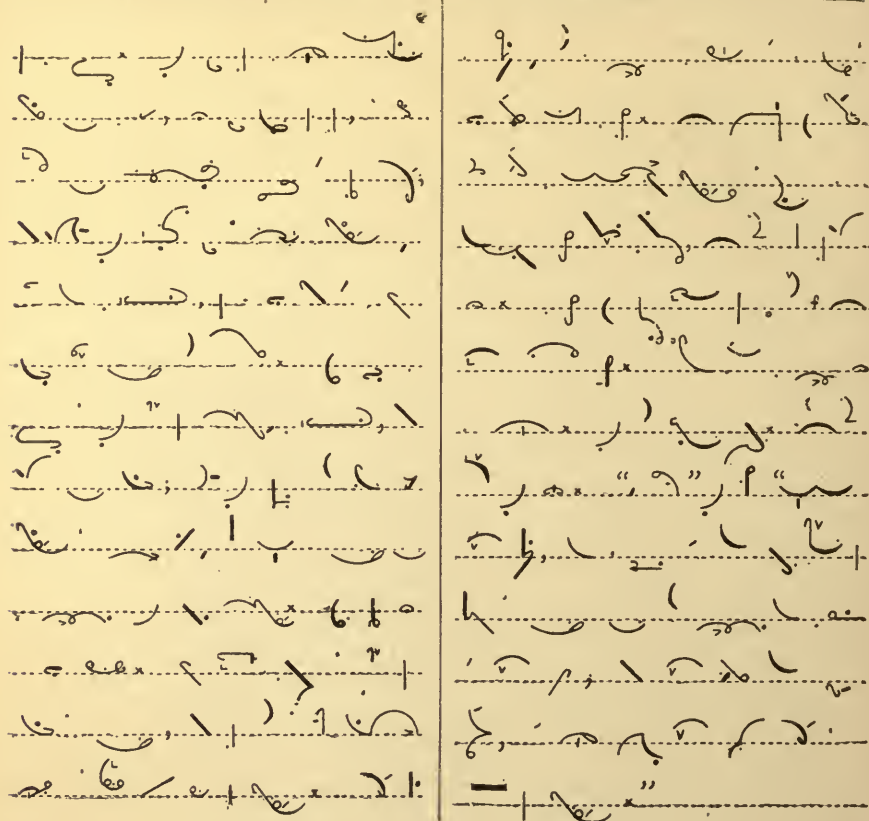
Contractions.

Altogether... experience.
 astonishment... frequent.
 began... general.
 begin... gentleman.
 begun... gentlemen.
 before... govern.
 between... indispensable.
 captain... inscription.
 citizen... intelligent.
 develop... intelligence.
 difference-ent... movement.
 description... opinion.

The Queen's Museum.



LESSONS IN MUNSON PHONOGRAPHY.



LESSONS IN MUNSON PHONOGRAPHY.

By Mrs. L. H. PACKARD.

No. 18.

LESSON XVIII.

ONE STEM WITH FINAL HOOK.

Buff	Jove	Vaughan	deft
sun	John	ovation	dent
potion	caution	shun	occasioned
batter	bitter	shown	chattered
tough	rove	ocean	rent
tone	run	mine	chant
Titian	urn	amen	patient
tatter	Russian	notion	gathered
chafe	oration	line	assent
Join	fine	elation	ancient
addition	effusion	yawn	tethered
rather	van	wan	arraigned

ONE STEM, FINAL HOOK AND CIRCLE.

Cuffs	chafes	loans	tufts
vines	wins	allusions	mints
moans	cautions	hence	finds
motions	bitters	thence	lends
caters	gathers	omissions	winds

STRAIGHT STEM WITH CIRCLE OR LOOP ON N SIDE.

Pence	guns	runs	chants
bounce	chains	rinse	bends
tunes	duns	rinse	tents
coins	joins	rinsed	kinds
canst	reigns	Kansas	rends

HOOKED STEM LENGTHENED TO ADD TR, DR OR THR.

Counter	tinder	render	slander
chanter	pander	hunter	cylinder
gender	bender	wonder	spender
tender	panther	founder	surrender
	lender	yonder	asunder

WORDS ENDING WITH CIRCLE AND SHUN CURL.

Decision	physician	incision	supposition
opposition	succession	procession	acquisition

ONE STEM WITH INITIAL AND FINAL HOOK.

Drive	crave	adjourn	drift
drone	clean	quaff	blend
duration	collision	queen	clattered
brighter	equator	equation	quaint
prove	relief	equator	throne
prone	shrine	frown	relent
oppression	relation	flown	shrined
platter	relator	aversion	mourned

TWO STEMS, THE FIRST HAVING FINAL HOOK.

Opening	cannon	punish	auctioneer
tuning	cover	puffing	caterer
diving	define	banish	fashioning
dining	gainsay	finish	missionary
paving	vanish	toughen	optional
punning	evening	visionary	notional

TWO STEMS, THE FIRST HAVING INITIAL AND FINAL HOOK.

Proving	frowning	grafting	learning
driving	braving	irrational	warning
planning	training	quaintness	furnish
pruning	gleaming	planting	mourning
twining	clattering	affronting	telephone

TWO STEMS, THE SECOND HAVING FINAL HOOK.

Renown	refine	election	picture
obtain	repine	volition	indicator
attention	kitchen	adoration	indication
ambition	cotton	turn	infusion
education	gammon	bereave	violation
educator	elector	barter	violent

TWO STEMS, THE SECOND HAVING INITIAL AND FINAL HOOK.

Brooklyn	chaplain	deprive	incline
outgrown	Dublin	enshrine	uncrown
decline	dethrone	engrave	recline

TWO STEMS, THE FIRST WITH INITIAL HOOK, THE SECOND WITH FINAL HOOK.

Pertain	Vernon	Brighton	attraction
Sherman	character	prevent	direction
chairman	quicken	treatment	protection
German	Herman	freeman	protector
carman	Norman	virgin	collection
curtain	Mormon	quinine	collector
obligation	merchant	application	correction

WORDS IN WHICH THE HOOK CANNOT BE USED FOR F OR N.

Edify	China	thorny	refute
money	tawny	alimony	villainy
puny	deny	Illinois	matrimony
crony	ninny	skinny	Tammany
avenue	mutiny	finny	nominee

WORDS FROM WHICH N MAY BE OMITTED.

Messenger	spendthrift	assignment
harbinger	husbandman	adjournment
endanger	attainment	transpire
transgress	transfer	transmission.

MISCELLANEOUS.

Rove	tint	mending
rough	tints	mender
rain	tinder	count
earn	tatter	counts
even	tattered	counter
sheen	again	counters
Allen	against	countermand
pen	pen	plunder
yon	pent	plunders
sudden	penny	plundering
sullen	open	plundered
surf	opening	play
starve	ponder	splay
addition	ponders	pray
allusion	ponderous	spray
better	pondering	spleen
bother	pondered	sprain
citation	iron	sprains
suffusion	ironed	plant
paves	ironing	plants
patience	irony	supplants
patters	wind	planted
loans	winds	planter
lotions	winding	planters
accession	winder	pony
accessions	men	pean
tuft	many	cough
tufts	mend	coffee

grave	attentively	amendment
gravy	outlandish	reverent
Jane	rebounding	insolently
Jenny	reminder	unacquainted
Junio	squander	entertaining
win	squandering	entertainment
winnow	squandered	inclination
stone	depraving	unintentional
stony	improving	international
country	stenographic	recession
demanding	imperfect	recessional
depending	rejoinder	transgressions
tendency	permanent	transpositions

The Queen's Museum.

(CONCLUDED.)

[Consonants represented by up strokes, brief signs, contractions and words out of position (excepting *as, an, and, but, for, had, has, his, have, him, he, her, I, is, of, the, that, was, what, which, who, with*) are italicized.]

The stranger meeting many instances of the same character, was deeply grieved, and made a resolution to see the Queen. So he wandered toward the palace. He met the Queen, who was just starting on her morning visit to the museum. When he made known his wish for an audience, she stopped and *spoke* to him.

"Have you seen my museum?" said she. "*Go there before seeing anything else.* You have an *intelligent* expression, and I want to see *what* impression my fine collection has upon a person of *intelligence*."

"I come to crave permission to make additions to it," said the stranger.

"My *people should* have the keenest interest in the museum as it is," rejoined the Queen; "but I am perfectly *willing* to add *anything* to render it of greater value. How soon can you return?"

"It *will* require ten days," said the stranger, "and nothing *shall* prevent my gathering what I want for the gift."

"Promise to return in ten days," said the Queen, "and *go* at once."

The musician filled a linen bag *with* provisions and went out of the gates. Wandering through the open country he thought: "I have certainly undertaken a *difficult* enterprise; but there must be *things* in this vast country that *will* interest *all*." About noon he came to a shady mountain. At the entrance of a cave upon the mountain side he saw a hermit to *whom* he told his errand. When he had finished, the hermit said:

"*Experince* tells me that *people are alto-*
gether too independent to be interested in

anything. On this mountain *are* fine caves which *would* all be tenanted if mankind would understand how improving it is to live alone. But I *will* aid in your quest. I *will* excuse my pupil, who is fonder of wandering about than of study, and he *can* join in your search."

The pupil's cave was some distance up the mountain side. The stranger *found* him asleep upon the ground. When he was awakened and told of the hermit's permission, his eyes brightened.

"It is splendid," said he, "to be let off on Monday. I have only Wednesdays and Saturdays. I stick closely to the cave, though I have been known to *go fishing* when there was no holiday. I *never* saw the old man but once. That was *when he first began* my instruction. He *comes* afternoons *when* I am out and writes down what I am to *do* for the *next* three days."

"And you *always do* it?" said the stranger.

"Oh, I get some of it done, though I have *times* of wondering if it *would* not have been better to learn something *different*. But I have chosen this profession and must be faithful to it."

He opened his book and *laid* it on a stone which served as a table, put a fishing line in his pocket, then the two started off. Before noon they saw a mountain stream, and the pupil insisted on trying his luck. He ran off for bait, while the musician sat down to rest and dine. He had not finished his meal *before* the pupil returned in a state of great excitement.

"Come with me," he cried. "I have *found* something wonderful!"

The stranger, anxious to see the wonder, followed along a winding underground passage to a spacious cavern lighted by openings in the roof. It was a robbers' den. On the floor *were* iron boxes, bundles of rich silks, handsome caskets and many other articles of value.

"I don't *believe* they *will* be back very soon," said the pupil. "We ought to stop and look at *these things*."

"Run away, foolish boy," said the stranger. "The dangers of this place *are* unknown to you."

They turned to escape, but it was too late. At that moment the *captain* and his band entered, and surrounding *them*, demanded that they surrender.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 19.

LESSON XIX.

Prefixes.

126. About five thousand English words have *com*, *con*, *cum*, or *cog* either as a first or intermediate syllable. As each of them, with the exception of *con*, would require two stems, an abbreviated form is desirable.

127. The abbreviated prefixes are as follows:

1. *Com*, *con* and *cum* are indicated by proximity; that is, by omitting the syllable and writing the part of the word that follows very near the word or syllable that precedes it.

2. When they cannot be thus indicated (because of being the first word of a line or coming after a pause of any kind) a dot is written near the beginning of the first stem.

3. *Cog*, as an initial syllable, is always written in full; as an intermediate syllable, it may be indicated, like *com*, *con*, *cum*, by proximity.

4. In words beginning with *circum*, the syllable *cum* need not, in most cases, be even indicated, the parts before and after it being joined.

5. *Magna*, *magne*, *magni* are represented by *M* written over the remainder of the word.

6. *Self* by a small circle, always on the line and usually disjoined from the remainder of the outline.

7. *Un* is prefixed to *self* by the *in curl*.

8. *Self-con* is represented by a circle and dot.

9. *With* by the contraction (*DH*) for that word joined to the remainder of the word.

10. *For* by the contraction (*F*) joined.

11. When a contraction, as in the case of *for* and *with*, is used as a prefix or suffix, the position of the outline of which it is a part is that of the word taken as a whole, not that of the contraction when standing alone. (Words beginning with *here* and *over* are exceptions to this rule.)

Suffixes.

128. The abbreviated suffixes are as follows:

1. *Ble*, *bly* are represented by the stem *B* when *Bl* cannot conveniently be joined.

2. *Bleness* by *Bs* joined or disjoined.

3. *Fulness* by *Fs* joined or disjoined.

4. *Iceness* by *Vs* joined or disjoined.

5. *Lessness* by *Ls* disjoined.

6. *Ever* by the *v* hook on both straight and curved stems. (*Whatever* and *forever* are always written with *V* stem.)

7. *Form* by *F* joined.

8. *Mental*, *mentality* by *Mnt* disjoined. (All words ending in *mental* are second position; ending in *mentality*, first position.)

9. *Ology* by *J* joined or disjoined.

10. *Self* by a small circle joined.

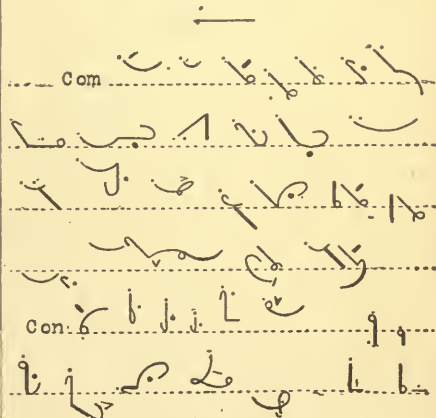
11. *Sees* by a large circle joined.

12. *Ship* by *SH* joined or disjoined.

13. *Soever* by *sV* joined.

14. *Worthy* by *DH* joined or disjoined.

15. *In* and *on* by the *n* hook.



Self, Selves, Ship

Self, Selves, Ship

Cum

Soever With

Cog

Worthy (In, on

For

The Wolf and the Fox.

With

Magna, magne, magni,

Self

Self

Ble, bly

Bleness

Fulness

Iveness

Lessness

Ever

Form

Mental, mentality

ology

Self, Selves, Ship

Soever With

Worthy (In, on

Self, Selves, Ship

Soever With

Worthy (In, on

Self, Selves, Ship

Soever With

Worthy (In, on

Self, Selves, Ship

Soever With

Worthy (In, on

Self, Selves, Ship

Soever With

Worthy (In, on

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 20.

LESSON XX.

WORDS IN WHICH CON, COM, OR CUM IS INDICATED BY A DOT.

Contrary	complaining
contradict	convex
conjointly	conference
comparison	cumbrously
complexion	cumbersomeness

WORDS IN WHICH CON, COM, CUM, OR COG IS INDICATED BY PROXIMITY.

Unconscious	disconcert
inconstant	discomfort
uncontrolled	discontent
unconvinced	decomposition
recognize	recommend
reconsider	circumvent
reconstruct	incognito
recompense	recognizance

PHRASES IN WHICH PREFIXES ARE INDICATED BY PROXIMITY.

They contrive	written contract
you commend	always complacent
he considers	nearly complete
we complain	strict confidence
strong combination	bitter complaint
never completed	good company
stock company	ingenious contrivance
very commendable	frank confession

WORDS HAVING OTHER ABBREVIATED PREFIXES.

Forbear	self-conscious
magnetic	self-condemned
magnetize	withdraw
magnified	withdrawn
self-evident	withal
self-same	withheld
self-conceit	selfish
self-command	unselfish

WORDS FROM WHICH CUM OR CON MAY BE OMITTED.

Circumjacent	circumscription
circumambient	circumspection
circumscribe	circumspect

WORDS HAVING ABBREVIATED SUFFIXES.

Invincible	blamelessness
defensible	performed
unpardonable	regimental
unfashionable	detrimental
insensibly	elemental
agreeableness	mythology
credibility	zoölogy
sociableness	ornithology
gracefulness	yourself
wakefulness	ourselves
usefulness	friendship
faithfulness	township
wastefulness	copartnership
needlessness	whosoever
recklessness	whatsoever
groundlessness	within

MISCELLANEOUS.

Compoundable	painfulness
commendable	painlessness
doubtfulness	gracefulness
hopefulness	gracelessness
hopelessness	circumnavigation
combativity	circumnavigator
competing	circumnavigable
computings	inconvenience
respectableness	inconvenient
reasonableness	reluctant consent
commendableness	forever contending
constructiveness	actionable conduct
self-composed	complicated conditions
self-conceited	conventional conversation
self-convicted	fashionable company
self-confidence	incomprehensibleness
self-controlled	conversational complications
companionship	Congressional committee
scholarship	Educators' Convention
penmanship	Penmanship committee
copartnership	irrepressible conflict

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 21.

LESSON XXI.

Contractions.

129. The next work to be done is to learn the contractions and words out of position. Many of them have been given in connection with previous lessons.

130. With this lesson is given the complete list and a reading exercise which contains all of them.

131. After studying the list to some extent "An Inconsequent History" should

be read and written again and again, until it can be read and written without hesitation and without errors. If this becomes tiresome, other exercises having many contractions may be substituted, to be written in the same way--the contractions in phonography, the other words in long-hand. The following lessons may also be studied while the pupil is learning the contractions; but the "History" should never be abandoned until all the contractions are memorized :

are much each a
 Brown ready to or to
 it on a said at shown
 again a a
 a past
 to not this it to
 so to our no
 or to
 in its
 continue strokes out
 not strokes in a way
 we to lies in to this class to
 we a so
 though no mere it It also
 in a by crowded to being under
 to or it to a in if one
 or or to this

need not it nor mention it. to simply
 errors thus in due To this
 no one evidences attending a
 everybody
 condition party not
 to temperaments it not one
 care to in avoiding remedies even though
 our cities to taste although it useless
 a dissertation not so this not be It
 inclined to or two connected nobody
 this nor however it may be stated This not
 to it so flat happen in

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 22.

LESSON XXII.

An Inconsequent History.

WRITTEN TO EXHIBIT CONTRACTIONS,
WORD-SIGNS AND WORDS OUT
OF POSITION.

A Key to Lesson XXI.

(Words not on the list are italicized, and should be written in long-hand.)

An intelligent young *man* having become antagonistic because *a* citizen would cross-examine him, together with his domestic, as *to* religion, spoke *to* an archbishop who was familiar with his history, and *asked* him *to take* charge of the controversy. *The* Roman Catholic gentleman was astonished *at* the suggestion, but thanked the youth for the opportunity *it* gave him *to* develop his doctrine and help his generation. His brethren, nevertheless, were of the opinion that he should discriminate somewhat, and gave him the privilege *to* acknowledge his responsibility and establish his belief. Another circumstance should *be* understood as possibly distinguishing between prerogative and principle; the youth mistook the movement for *a* financial performance, and began *to* practice his malignant familiarity, which was *a* new thing *in* the experience of the evangelical brother, who swore somewhat, but yet did *not* go beyond the dignity of his catholic, Christian endeavor.

This, it is well to remember, was *in* New York. before the first of January, when the Doctor was *preaching* transubstantiation, *a*

truth *not* generally held, and the Governor of Massachusetts, *a* plenipotentiary from San Francisco, *a* member of Parliament from Great Britain, and other representative people were particular as *to* the perpendicularity of his belief. An angel from heaven could have had *no* difficulty *to* establish intelligence *on* the subject of insurance; and *even* the archangels, who dwell *on* the resurrection, have found that knowledge altogether without importance *in* the peculiar contingency. The fact is, *a* Southern gentleman, *to* whom the question was given, began *to make* memoranda with reference *to* jurisprudence *in* the celestial world, and *to* inscribe *in* phonographic characteristics his own recollections and observations, and *to* speak of the objections and advantages of *a* republic. *A* swift phonographer with *a* memorandum-book had part *in* the controversy, and several other capable gentlemen, among them *a* manufacturer, who was *a* captain and *a* Democrat, began *to* remark *on* the effects of an aristocracy. The County Democracy, who *are* responsible for *much* neglect and misdemeanor, and who during February, September, November and December of *each* year manufacture revolutionary language for the Legislature, gave *a* satisfactory description of the difference between the plaintiff and defendant; and the Rev. Mr. Brown, ever ready to deliver his opinion, or *to* change *it on* any subject for *a* dollar, said, notwithstanding his surprise *at* the indignity *shown* him, he would never *again* have sympathy for *a* system without *a* pecuniary object.

I myself remember *a* time, now *past*, when preliminary bankruptcy was healthy, and would influence people *to* swear; but do *not* infer from *this* that any bankrupt would think *it* practicable *to* do *so*. According *to* our distinct remembrance the architectural bishopric was circumstantial and artificial, and *no* certificate of baptism could dignify the mistake, *or* qualify the probability *to* the satisfaction of the junior member. The peculiarity of the half length in phonography is singular, but practical, and *its* preservation, because indispensable, will probably *continue* as usual, notwithstanding the number of perpendicular strokes *out* of proportion. These do *not* signify where similar strokes come together *in* a regular way. Regularity is what *we* owe *to* system. Wealth *lies* in that quarter, and worth. Your benignant people belong *to this* class, and *to* them *we* shall send a savior. Superficially, truth hath her home here, and has had, oh, *so* long! The immediate kingdom, *though* large, is *no* mere manufactory, as I recollect *it*. *It* is *also* recoverable *in* a degree *by* the public and never overcrowded. Next *to* being under subjection *to* an executrix, *or* an administratrix, *it* is repugnant *to* have a representation *in* the Cabinet, especially *if* one can govern himself, *or* ad-

vertise what is already begun, *or* almost *to* begin. As *this* is altogether beneficial I *need not* describe *it*, *nor* mention *it* for children to hear with awe; but *simply* collect the facts, and correct the errors, and *thus* halve the difficulties inartificially and *in due* form. *To this* regularity *no* one could specially object; because the frequent and peculiar evidences of popularity attending a similarity of movement everybody knew.

Financially speaking, the general condition of the Democratic party is not important; nevertheless, people differ according to different temperaments, and it should not astonish any one that the wealthy give special care to health, and believe in avoiding superficial remedies, even though popular. The principal architecture of our large cities has especial reference to aristocratic taste, although it is inartificial and practically useless. But a lengthy dissertation is not possible, so this shall not be long. It will probably represent the celestially inclined, and refer to an interrogatory or two indispensably connected with the subject. Thank nobody for this, nor publish the fact, however responsibly it may be stated. This will not do to republish, for oh, *it* is so flat. Extraordinary things happen in the United States.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 23.

LESSON XXIII.

Phrases.

132. A phrase in phonography is two or more words joined.

133. Though there are certain rules to be learned and followed in regard to phrases yet a knowledge of correct phrasing must be acquired in a great degree by observation and practice.

134. A beginner is in danger of making long and difficult phrases which can neither be written nor read easily. One help in phrasing correctly is to learn what not to do.

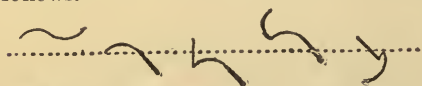
135. Words should not be joined (1) unless they naturally belong together, (2) if there is a pause of any kind between them, (3) if the joining cannot be made easily, (4) if the outline is not clear when finished, (5) if more time is required to join than to write them separately.

Phrases of the First Class.

136. There are two kinds of phrases: (1) joining words without changing their form; (2) writing the consonants of two or more words in their proper order without reference to their form when standing alone. It is with the first and simpler class that this lesson will deal.

POSITION.

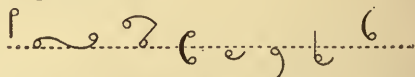
137. The general rule for position of phrases is to write the first word in its proper position without reference to what follows.



My own, may be, it may be, that may be, be sure.

138. A slight variation may be made from this rule in the case of first position words, in order to bring the second word in position and thus render the phrase more legible.

139. *As* or *has* being the first word of a phrase joined to a stem word follows the position of that word; but if the phrase has no stem outline, it is written according to the general rule for position. *Is* and *his* are always written according to the general rule.



Has had, as many as, as much as, has this, is not, is so, it is not, that is.

140. The same rules are observed for writing circles in phrases as for single words. (See 73, 74, 75.)

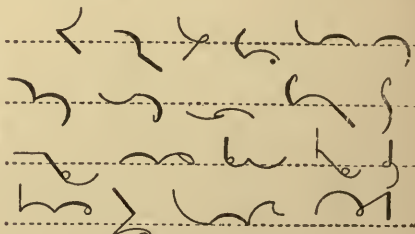
141. Contractions are freely used in phrases.

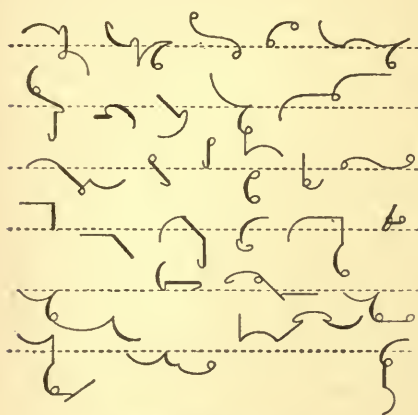
142. In the phrase *there are*, *are* must be written with the down stroke, though the up stroke is always used when *are* stands alone.

143. *That* when following another word in a phrase must be written in full (half-length).

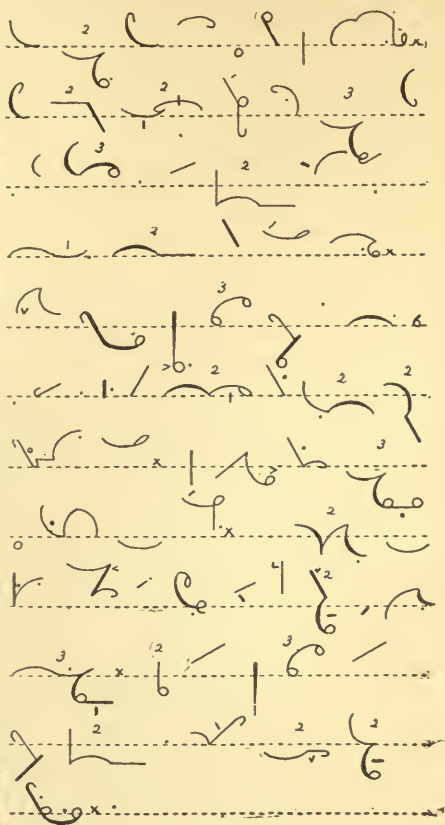
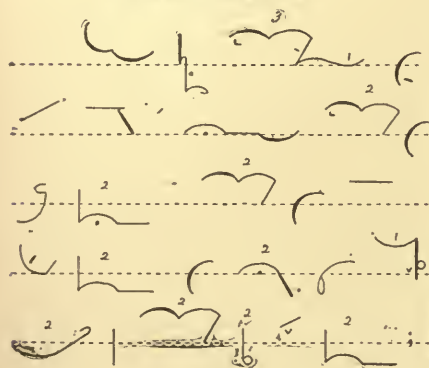
144. *Time* must be written in full after another word in a phrase.

145. *Mr.* joined to any word does not govern position.





Money Making.



NOTE.—The figures indicate the number of words in the phrase below.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 24.

LESSON XXIV.

It may
may be
it may be
so much
so many
if such
if he
can be
for me
with him
for my own
while he was
though he was
any one
that they
no more
any more
there were
will be
may be done
upon this point
at last
at least
in person
every side
in any case
any better
much better
after he was
may be written
in my
in this
this case
after this
very much
so much money
great many cases

if he has
with reference
with respect
with regard
should not be
was taken
look at this
that was said
many persons
for my sake
for several years
many years ago
how many years
after many years
public service
that is
it is necessary
has not been
as this
as much as
there is not
as far as may be
as many as
dear sir
dear friend
my dear friend
my dear madam
yours very truly
yours in haste
sincerely yours
very sincerely yours
Mr. President
just about this time
how many times
after that time
about that time
civil service reform

Practical Education.

(Contractions, words out of position and consonants represented by upstrokes are italicized. Words to be joined inclosed in parentheses.)

The objection (has been) made to our colleges (that they) are not practical. I do

not think (that is) an accurate statement of the objection. What I would say is, (that they) are practical (with reference) to two or three pursuits, (but that) the demands of the time require nine-tenths of our young men in other pursuits; and they are not practical (with reference) to these. If a young man wishes to qualify for one of the (ten thousand) pursuits which are opening on (every side,) I could not say (to him) that a college course (would be) his best preparation (for that) life. This has often saddened me. (In this) city (there are) (so many) indolent men, and needy men, and idle men, in every sphere. But (there is not) one healthy man (in this country) who need stand idle and starve, (if he) will only go (on his) feet where the work is to be found. He need not go far. But, while (such is) the fact (with regard) to mere laboring men, while every man who comes to (this country) with no evil passion to gratify, can surely get on—while (such men) are (so much) addition to our wealth—I know (there are) now (one thousand) college graduates who are walking the stony streets of New York, and know not how to earn a living. As a preparation for certain pursuits in life—(it may be) very well; but when I see, as I do see, (so many) men whose education has cost (so much,) find themselves totally unable to earn a living, I am moved to protest against a system of education which seems (to me) so narrow and so partial.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. M. PACKARD.

No. 25.

LESSON XXV.

Phrases.

146. In phrases of the second class the consonants of two or more words are combined as in a single word, without reference to their form when standing alone.

Mr. Munson in his Phrase Book says: "In the second class of phrases all of the elementary principles of phonography are brought into service to write the collection of consonant sounds of phrases, very much as the same principles are used in writing the consonants of single words. That is to say, the shortest method of representing them is adopted that is consistent with both speed and legibility; no particular attention being paid to derivation, provided the outlines are sufficiently ample and are phonetically correct."

147. When contractions are employed those consonants only are omitted in phrases which are omitted in the contractions.

148. Write in long-hand the words to be combined, draw a line through each vowel, silent letter, and, if there are contractions, through the consonants omitted in the contractions; then write the remaining consonants in phonography as though they belonged to a single word, observing strictly the "order of reading."

HALVING.

149. *To, it, the* and *had* are added to full length stems by halving.

Ought to. can it. between the. they had. .

150. *Its*, and *it is*, are added by halving and the circle.

In its. by its. for its. that it is. .

LENGTHENING.

151. *Their, there, they are*, and *other* are added to curved stems and to straight stems with final hook by lengthening.

May their. though there. upon their. .

when they are. no other. .

152. It is sometimes necessary to distinguish between *there* and *other* in phrases, in which case the phrase containing *other* is vocalized.

For their. for other. .

in their. in other. .

153. *Others* is added by lengthening and a final circle.

With others. some others. .

To. It. The. There. .

Had. Its. It is. .

Their.

There.

They are.

Other.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 26.

LESSON XXVI.

Ought to	from its
began to	if its
wish to	with its
ought to be	through its
did it	among its
charge it	upon its
change it	should its
before it	when it is
through it	in their
by the	making their
charge the	writing their
do the	winning their
could the	earning their
among the	should there
on the	remain there
will the	been there
above the	that they are
beside the	know they are
incline the	although they are
that had	these other
we had	every other
you had	every other day
he had	some other
which had	among other things
if he had	some other cases
thought he had	some other respects
by its	in other words
	any other time.

Penny Postage.

(Contractions and words out of position, except *an, and, as, but, for, from, had, has, he, her, him, his, of, other, that, the, there, was, were, when, which, with, who* and *whom*, are italicized; consonants represented by upward strokes are italicized; words to be joined in phrases are inclosed in parentheses. Only such phrases as have been already explained are indicated.)

The poet Coleridge taking a *long* walk (*among* the) English lakes stopped at a roadside inn for dinner. While he (was there) the postman came in and brought a letter (for the) girl (who was) waiting (at the) table. The postage was a shilling—nearly twenty-five cents. She looked *long* and *lovingly* (at the) letter and then *gave* it back (to the) man, telling him (she had) no money (for the) postage. Coleridge offered the shilling, (which the) girl after much hesitation accepted. (When the) carrier had gone away, she (told him) (he

had) thrown his shilling away, (for the) letter was only a blank sheet of paper. (On the) outside (there were) some small marks which (she had) carefully noted *before giving* the letter back (to the) carrier. Those marks (were the) letter, written by the *brother* (of the) girl, (with whom) (she had) agreed upon a short-hand *system* (for their) letters (so that) (they might) be sent (*without* the) expense of postage. The shilling (which the) postman demanded was, (*in fact,*) a week's wages to a girl in her condition fifty (*years* ago.) It cost more then to *send* a letter from one end of London to (the other,) or from *New York* to Harlem, than it *now* does to *send* a letter from Egypt to *San Francisco*. The man who *changed* all this, Sir Rowland Hill, died only three (*years* ago), (at the) age of eighty-three. His attention was *first* called (to the) postal *system* (by the) high price of postage. He *found* (that the) actual cost of *sending* a letter from London to Edinburgh was one-eighteenth of a cent. This *fact* led him (to the) admirable idea (of the) uniform rate of one penny for all distances. (At that time) a letter from London to Edinburgh was *charged* about twenty-eight cents; but (if it) contained the smallest inclosure, the postage was doubled. The consequences of this postal *reform* (have been) marvelous. The *year before* the *new* plan was adopted in Great Britain, one hundred and six millions of letters and papers were sent (through the) post-office. *Year before* last one thousand four hundred and seventy-eight millions were sent; (in other words,) the average (for each) inhabitant has increased from three per annum to thirty-two.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.



No. 27.

LESSON XXVII.



Phrases.

CIRCLES AND LOOPS.




154. Two circle words (*as, has, is, his*) are combined in a phrase by writing a large circle.

as nas.  is his.  —

155. A circle word is prefixed to a word beginning with a circle, or added to a word ending with a circle by enlarging the circle.

Has said.  it is his.  —




156. *To, it* and *the* are added to a circle by changing the circle to a small loop. (In regard to *the* this is an arbitrary rule, as *the* has no *t* sound.)

It is to.  how is it.  what is the  —



157. *There, their, they are,* are added to a circle word by changing the circle to a large loop.


It is their.  is there.  as they are.  —

158. To the loops, small and large, small circles are added for any circle word.

As it is.  is it as.  as there has.  —

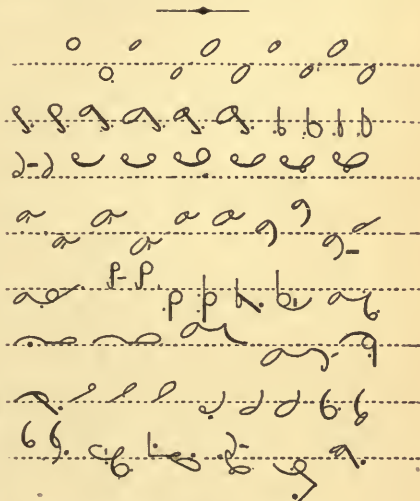
159. The phrases composed of loops and small circles are prefixed in their detached form to stem words when more convenient than joining in the ordinary way.

As it has been.  has there not.  —

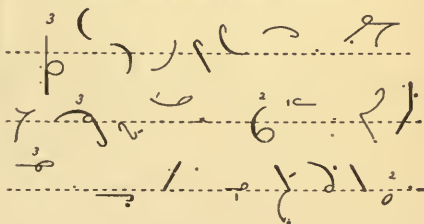
as there has been.  —

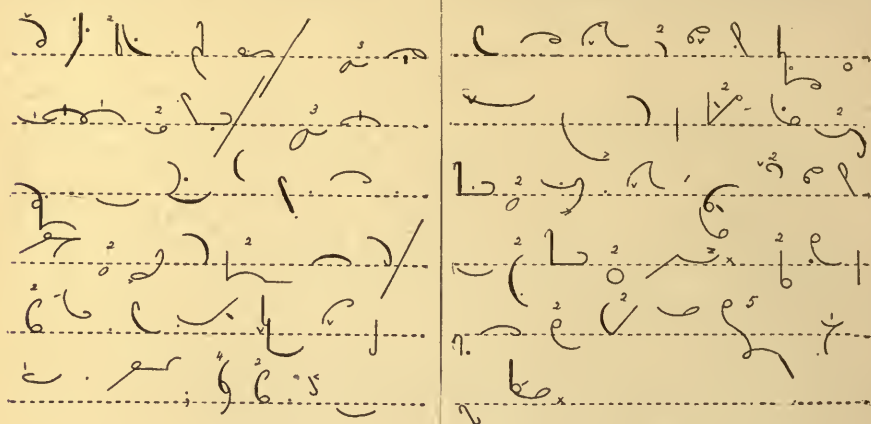
160. *Us* may be added finally by a small circle, but as sometimes when written thus after a verb it will conflict with another word, it should be used with caution. The stem sign should be employed in all doubtful cases.

161. A large circle may be read in several ways : in the first position it is *as has*, *as his*, *as is*, *has as*, or *has his*; in the third position *is as*, *is his*, *his has*, or *his is*.



Have Young Men Honor ?





NOTE.—The Figures indicate the number of words in the phrase below.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 28.

LESSON XXVIII.

As has	as much as his is
is as	as much as there is
is his	because his
as it	because his is
as it is	because it
as there	because it is
as there is	because there
as there is nothing	because there is
as there has not been	as there can be
as it has not been done	as there shall be
it is	he is there
it is the	as it ought
it is their	as to what
it is true	as it were
it is said	has to be
where is it	is to be
where is their	what is the
unless it	this has been done
unless it is	that is to say
unless there	is it payable
unless there is	is there anything
as much	is there any other
as much as	he has said
as much as it	how is there
as much as it is	why is there
as much as his	that it is necessary.

(Contractions, except *as*, *and*, *can*, *could*, *do*, *for*, *from*, *has*, *he*, *him*, *his*, *I*, *is*, *of*, *other*, *should*, *that*, *the*, *there*, *time*, *what*, *when*, *where*, *which*, *who*, *with*, and consonants to be represented by up-strokes are italicized; phrases are inclosed in parentheses.)

New York, December 23, 1889.

W. M. IVINS,

243 Chestnut Street, Philadelphia.

(My dear Sir :)—(It is as) plain (as the) sun (in the) *heavens* that no conclusion (can be) reached (with *reference*) (to the) matter talked of last week, (unless there is) a personal consultation. (One of the) most futile *things* in *life* (is to) make men fill places (for which) they possess no aptitude. The person whose name (need not be) mentioned *here*

(is his) *own* worst enemy. (*Because* it is) of deep concern to you (that he) should do *well*, I put him (into the) retail department, hoping he might improve there. (It is the) old story of fervent promises followed by no fulfillment. (*Because* there is) no integrity (in his) character (he cannot be) expected (to make) better use (of the) *opportunities* offered him than (he has done) (in the past.) (He has) repeatedly absented *himself* from business, and (when he is there), (as soon as) (he is) left alone (in the) office (it is his) custom to idle away his time. (*As long as*; (he is) (in this city) (it is true) (that he is) not improving (in his) habits. (*As* has been) often said (by his) best friends, (he is) sure of failure *here* and should try (some other) field. (Is there not) some smaller city where he could *begin* business life *anew* with some chance of success? (*As* to what) disposition (to make) (of the) place (he is) filling, that (is to be) decided (when he has) vacated it. (*As far as* the) salary is concerned, (it is the) least consideration. (In *any* case,) you (*will* be) saved from loss (as far as *possible*.) (*As* there is) no *longer* a hope of better *things here*, I (shall be) glad to consult you (as soon as *possible*) (with *reference*) (to the) future. (When is it) convenient for you (to call?)

(Yours sincerely,)

[Student's name.]

P. S.—(He has) just *come* in—at ten o'clock. (This is the) first day (he has been) (at his) post this week. (Is it necessary) (to meet) him (when the) final interview (takes place) with (any other) accusation than this? Let me see you (as early as the) *first of next week* (if it is *possible*.)

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 29.

LESSON XXIX.

Phrases.

INITIAL HOOKS.

162. *All* and *will* are added by the *l* hook.

For all. *l* At all. *l* we will. *l* it will. *l*

163. *Are*, *or* and *our* are added by the *r* hook.

What are. *r* when are. *r* at our. *r* for our. *r*

164. *We* is added to straight stems by the *w* hook.

Can we. *w* were we. *w* caught we. *w* do we. *w*

165. *You* and *your* are added to straight stems by the *y* hook, a large hook on the *r* side used only in phrases. (See 89.)

Could you. *y* what do you say. *y*

166. It is important that the *y* hook for *you* and *your* always be made large so that it will not conflict with the use of the *r*

hook for *our*. On T or D in third position (as *did you*) the hook should rest on the line.

All

Will

Or

Our

We

You-r

Thy

LESSONS IN MUNSON PHONOGRAPHY.

By MRS. L. H. PACKARD.

No. 30.

LESSON XXX.

For all at all for all the for all their with all that in all that time in all other cases she will she will be it will it will be when will we will be where are what are on or about that time on our part in our time at our house	are we had we did we had we been could we believe why do you how did you had you been had you been there can you state at your place do you recollect what do you say do you think there is where do you where do you reside which you believe who are who will
---	---

(Contractions and words out of position except *an, and, but, can, come, could, do, for, from, gave, go, had, have, him, I, other, that, the, them, there, time, was, were, what, when, where, which, will, would, your*, and consonants to be represented by up strokes are italicized; words to be joined in phrases are inclosed in parentheses.)

Amsterdam, Holland,

December 29, 1889.

(My Dear Friend :)

(By all means) go to Paris, and (we will) meet you there, for (of all the) cities of Europe, Paris (is the) queen ; (*among* all) *people*, the Parisians (are the) most charming, and (*among* all the) nationalities, France (is the) most unique. (It will) please you to study her (in all the) *characteristics* she presents. (We will be) (at the) Continental (on or before) the *first* of August. (When will) you *probably* arrive ? (Why do you) *linger* (so *long*) in England ? (Where do you) go from London ? (Could we) join you there, or (ought we) (to go) *directly* to Berlin ? (Which will) be the better ? If (you will) call (upon the) American Consul, (you will) find letters and (he will) be glad to serve you. (It will be) *well* (*among* all the) rest to cultivate him. (Do you) find the weather agreeable, and (can you) live (in the) open air (as much as) you desired ? Where (are the) Johnsons, and (what are) their plans

(for the) summer ? I hope (they will) reach Lucerne (by the) *first* of June. I *send* you our *itinerary*, (by which) (it will be seen) that we (shall be) there (on or about that time.) (You will therefore) oblige us if (you will) notify them. (Could you) do so ? (It will be) observed that (we are) due at Berlin (on the) 15th. (Why will) not you meet us there, (by the) way ? If Mary can come, (she will) find it very pleasant (at our house) as we *found* it (at your place) (in *New York*.) (Where do you live) *during* your stay in London, and (where do you say) the greatest comfort (can be) had (for our) little company ? (Can we) get good rooms (at your) hotel ? (Did you) find the great organ a *surprise*, or (had you) heard it *before* ? (With all) your other cares (ought you) to spend your time (on the) German *language* ? (Is it) (what you want) for a holiday recreation, or (what your) *doctor* would advise (at your) age and in your condition of *health* ? We tried it for a time, (but we) *gave* it up and (were the) gainers. (On our) arrival at *Liverpool* we *found* that (in our) haste (we had) left our passports at *home* ; (but we) have no need of them (at all), nor do I *think* (they will) be needed (in all) our travel. If (you will) *believe* it, the Hortons are in Amsterdam. (Can your) imagination grasp the idea ? (Of all the) unlikely events, this was the most unlikely, and (of all their) many plans, (this is the) wisest. (Had we) known it (in time,) we might have fixed them (at our) hotel, and (were we) to remain (through the) week, we might do it *yet*. (They are) very com-
fortable, however, quite (as much) so as (we are,) (which you) good sense will tell you is sufficient. (Are we) likely to see you in Paris (at or near) the time we mentioned, and (do you understand) that (you will) come to us ? (If our) words were weak (we will) strengthen them.

(Very sincerely yours,)

[Student's name.]

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 31.

LESSON XXXI.

Phrases.

FINAL HOOKS.

167. *Of* and *have* are added by the *f* hook to both straight and curved stems, though it is used on curved stems in only a few cases.

Part of.....could have.....
may have.....we have.....

168. *And, an, own, been* and *than* are added by the *n* hook to straight and curved stems.

In an... he and... our own...
have been... other than...

169. *There, their, they are* and *other* are added to straight stems by the *tr* hook.

Are there.....by their.....
each other.....which they are.....

170. *Of the* and *have the* are added to straight stems by the *v* hook and *halving*.

Part of the.....out of the.....
could have the.....what have the.....

171. *Of their, have their and after* are added to straight stems by the *f* hook and *lengthening*.

Part of their.....day after.....
could have their.....

172. *Not* is added by the *n* hook and *halving*.

Did not...should not...will not...

173. *Another* is added by the *n* hook and lengthening.

By another.....for another.....
in another.....

IN CURL.

174 *In* before *some* is represent'd by *he*
in curl.

In some measure. 2.....

COMPOUND HOOKS.

175. A small hook within a *ter* hook represents *than*, *been* or *own*.

Rather than 2 better than 1.....

176. A small hook within a *v* hook represents *been*.

May have been. Shall have been...

of 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 10

Children's Books.

And
Own
Been Than
There
Their
They are Other
Of the—it
Have
the Of their
Have their—there
After
Not
Another
In some
Been—than—own
Have been

Children's Books.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 32.

LESSON XXXII.

Lack of
each of
side of
inside of
outside of
capable of
all of
think of
know of
state of the case
out of business
on the subject of
in the city of New

York
may have
you have
but have
what have
which have
each have
could have
shall have
should have
did you have
as long as you have
for an
if au
from an
on an
your own
their own
from our own
had been
having been
longer than
slower than
larger than
any more than
where there
where they are
can their
between their
but they are
each other
that there has been
we will be there
had you been there

Had you gone there
can there be
did you remain there
in all other cases
much of the
for the sake of the
may have their
did have their
day after day
week after week
Saturday afternoon
they did not
may not
it may not be
may not have been
could not
you are not
at another
still another
should another
at another date
in another way
that have been
much better than
at all their own
should never have been
it may have been
they may have been
that there may have been
greater than
part of the
on the part of the
on the part of their
alongside of their
out of the
out of their
state of the
state of their
in some other respects
take care of the
take care of their
any more than their
out of their own
out of your own
the other side of the case
did you have anything to
say

Fallacies about the Sea.

(Contractions and words out of position, except *an, and, are, as, but, do, for, from, give, has, have, his, is, of, our, that, the, them, these, there, was, which, with, when, what, would* are italicized; consonants represented by up strokes are italicized; words to be joined in phrases are inclosed in parentheses. *Oh!*, such phrases are indicated as have already been explained.)

Every man (ought to) (cross the) ocean (at least) once (for the sake of) finding (how many) lies (have been) told (about it.) Men (may have been) (in the habit) of telling the *truth* (on the) land, (but an) ocean breeze

(makes them) (*capable* of the) biggest stories. They see billows (as high) (as the) Alps and whales (as *long* as) a church. (We have been) (able to) find some *things* (that have been) reported (but not) all. (We have) heard that seasickness makes one desire to jump overboard.* (One day) (on our) ship (among the) hundred seasick passengers (there was) (not one) looking (at the) sea (as though) he (would like) (to get) (into it.) (We have been) told (that the) sails of ships whiten every sea; (but we have) *found* (that the cry) of "Ship—ho!" (is so) rare that it brings (*all* the) passengers† (to their) feet. (We have been) told (of the) sense of desolation when (out of) (sight of) land, but in a *popular* steamer such a feeling is *impossible*. (We leave‡) a *world* behind; (but we) take a *world* (with us.) Our desire to know how far (we are) (from the) shore is (no greater) than (to know) how far the shore is (from us.) Men (by the) third day on shipboard turn inside out. I *refer* (to their) characters, not (to their) stomachs. Their generosity (or their) selfishness, their courage (or their) cowardice are patent. What (variety of) mission! Since getting (on board) some of them have *lost* (all their) money. (Two or three) have won *everything* and (the others) have *lost*. The sailors (have been) a constant entertainment.¶ (They are) always interesting. (Each of them) has a *history*. Sometimes his life (has been) a tragedy, sometimes a comedy. (In his) laugh (is the) freedom (of the) sea and the wildness (of the) wind. We *can* hardly keep from laying hold with these sailor boys (as they) bend (to their) work (singing their) strange song, of (which we) catch (*here* and *there*) a stanza. *Heaven* (give them) a steady foot while running (up the) slippery ratlines to reef the topsail!

* All words beginning with *over* are written in first position without regard to accent.

† *n* is omitted.

‡ Leave must be vocalized to distinguish it from live.

¶ Second *n* omitted.

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 33.

LESSON XXXIII.

Phrases.

TICKS, BRIEF SIGNS, FOURTH POSITION.

177. A tick is a straight stroke one-fourth the length of a T, and, with the exception of the tick for *who-m*, unshaded; a brief sign is half a small circle.

178. There are five ticks and four brief signs used in phrases. Two of the ticks (*I*, *of*, *who*, *whom*) are used independently and have already been given.

I, *of*.....

A, *an*, and..... (*who*, *whom*.....)

The, *we* would, *way*.....

You, *your*.....

179. The tick for *I* must always be in the direction of CH or upward *R*. It does not govern position, but the word which follows is written in position. It is joined initially, finally or between words.

I hope..... *I* believe..... *I* suppose.....

I am..... *I* know..... *If* *I* may.....

180. The tick for *I* is always written upward before *can* and *could* and downward before *am*.

I can..... *I* am..... *I* cannot..... *I* am not.....

181. The tick for *I* takes the *v* hook for *have*, the *l* hook for *will* and the *n* hook for *not*—always being written downward for *I have* and upward for *I will*.

I will..... *I* will not..... *I* have.....

182. The tick for *a*, *an* and *and* is not joined to stems initially. (This was formerly done, but is now discarded by practical

phonographers.) It may be written upward or downward, in the direction of P, CH or R. It may be joined initially to circles or other ticks. When joined to a circle, the circle governs position.

under a..... for a moment.....

183. The tick is seldom used for *an* when the *n* hook can be used.

184. The tick for *the* is never used alone nor initially. It is used when *the* cannot be represented in a phrase by halving or by changing a circle to a loop; that is, after a double length, half length, loop or stem that does not make an angle with the preceding stem.

Against the..... under the.....

after the..... around the.....

185. When the *con* or *ing* dot would be used, *I*, *of*, *a*, *an* or *the* may be prefixed or added by writing the tick in the place of the dot.

Posting the..... mastering the.....

beating the..... putting a.....

Date of contract..... of committee.....

I commend..... *I* condemn.....

186. The tick for *of*, always written downward when standing alone, when joined in phrases is written either upward or downward (according to convenience in joining,) but always in the direction of CH.

Of that..... of each..... of my own.....

187. The ticks for *of*, *who* and *whom*, unlike the *I* tick and the brief signs, govern position; that is, if joined initially must be in the same position as when written alone.

188. The tick for *who* or *whom*, in the direction of CH is the only shaded tick, and is, of course, always written downward.

Who are, who will, who have, who will have, who will not, who are not.

189. The right or left half of a small circle (according to convenience of joining) is used for *we* and *would* initially, medially and finally, and for *way* finally.

We can, we did not, we should, we wish, it would be.

Another way, the other way.

190. The upper or lower half of a small circle is used for *you* or *your* initially, medially and finally.

You may, you know, you shall, if you were there.

191. The brief sign is generally used at the end of a phrase if convenient, but if a word follows *you* or *your* that can be written with a hook the stem is used for *you* or *your* in order to provide a place for the hook.

192. Ticks and brief signs are combined with each other and with circles and loops. It is important to remember that the tick for *I* and the brief signs do not, when used initially, determine the position of the phrase, unless in case of ticks being used exclusively when the first is written in its own position.

193. In the phrase *how would*, and in that only, *how* is represented by a tick.

How would, who would.

194. To write any word containing a full length stem so that that stem will come entirely below the line shows that *to* or *too* precedes it. This is called the fourth consonant position.

To be, to do, too cheap.

195. Only words containing a full length or double length stem are written in the fourth position.

I, A, an, and, The, Of, Who, whom, We, would, way, You, your, Ing the, a, and, To, too, > x x o o o o o o o o, 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

LESSONS IN MUNSON PHONOGRAPHY.

BY MRS. L. H. PACKARD.

No. 34.

LESSON XXXIV.

I say	they would
I object	she would
I wish	she would be
I said so	that we think
I hope	we would
I propose	it would be
I confess	any way
I contend	in their way
I know	this way
I know there is	her way
I may as well	in this way
I may have been	you might
I may mention	you might not
I thought that	you should say
I understand	you cannot
I think you have been	you could tell
I do not understand	you did not know
I did not think	you recall
should I	you find
may I	you mean to say
may I not	your intention
that I was	you say you can
if I may not	you say you must
on a	you see there is
by a	of them
to a	of yours
with a	of us
upon an	of mine
before an	of many
more than a	of such
father and mother	of course
hither and thither	of a
made the	some of the
hide the	sort of
meet the	point of contact
hate the	spoken of
like the	many of
after the	weight of evidence
bidding the	who will
putting a	against the
cheating an	mastering a
assisting the	sequestering a
arresting a	to save
since I have been	to receive
we think	too deep
we saw	and a
we shall be	and I
shall we be	and the
we should have	and as I
we shall	and as a
shall we say	and is a

we wish
if we
if we take
we do
we fear
should we

and I have
and I have not
and I will
and I will not be
I think there was a
I would have been there

Value of Persistence.

(Contractions, words out of position except *an, and, any, as, but, can, could, do, for, from, go, had, has, have, he, his, I, is, of, own, that, the, them, there, time, was, were, what, where, who, which, will, with, without, would, your, yours*, and consonants to be represented by up strokes are italicized; words to be joined in phrases are closed in parentheses.)

(I feel) (as if) it (were not) (for me) (to record) how hard I worked (at that) tremendous short-hand. (I will) only add (to what) (I have) *already* written (of my) perseverance (at this time) (of my) *life* and (of a) patient and continuous energy which then *began* (to be) matured *within* me and which (I know) (to be) the strong (*part of*) my character, if it have *any* strength (at all,) (that there), on *looking back*, (I find) the source (of my) success. (I have been) fortunate in *worldly* matters; but (I never) (could have) done what (I have done) (without the) habit of punctuality, order and diligence—(without the) determination to concentrate *myself* (on one) *object* (at a) time which I then *formed*. The man who reviews his life as (I do) mine, in going on *here* from page (to page) had need (to have been) a good man indeed if (he would be) spared the sharp consciousness of many *opportunities* wasted, many perverted feelings constantly at war (within his) breast and defeating him. (I do not) hold one natural gift, (I dare say,) that (I have not) abused.

Whatever (I have) tried (to do) in life (I have) tried (to do) *well*; whatever (I have) devoted *myself* to, (I have) devoted *myself* to completely; in great aims and small (I have) always been thoroughly in earnest. (I have *never*) believed it *possible* that any natural or improved ability can claim immunity (from the) companionship (of the) steady, plain, hard-working qualities, and hope to gain its end. (There is no such) *thing* (as such) fulfillment (on this) earth. Some happy talent, some fortunate *opportunity* may *form* the two sides (of the) ladder (on which) some men mount, (but the) rounds (of that) ladder (must be) made of stuff to stand wear and tear; and (there is no) substitute for thorough-going, ardent and sincere earnestness. *Never* to put one hand to *anything* (on which) (I could) throw my whole *self*, and *never* (to affect) depreciation (of my) work, *whatever* (it was,) (I find) *now* (to have been) my golden rules.—DICKENS.

Make Occasion.

Young men (talk of) trusting (to the) spur (of the) occasion. Occasions cannot make spurs, *young gentlemen*. (If you) expect (to wear) spurs (you must) win them. (If you) wish (to use) them (you must) buckle them (to your own) heels (*before* you) go (into the) fight. Any success (you

may) achieve (must be) (of your) *own* earning. (It is not) *worth* the having unless you fight (for it.) *Whatever* you win in life (you must) conquer by (your own) efforts; and then (it is yours)—a (*part* of) *yourself*.—GARFIELD.

What an Educated Man Ought to Know.

An educated man (ought to) know three *things*. *First*, where (he is)—(that is to say,) what (sort of a) *world* (he has) got into; how *large* (it is;) what kind of creatures *live* (in it) and how; (what it is) made of and (what may be) made (of it.) *Secondly*, where (he is) going—(that is to say,) what chances or reports (there are) of any *world* besides this; what seems (to be) the nature (of that other) *world*. *Thirdly*, what (he had) best do (under the) *circumstances*—(that is to say,) what kind of faculties he possesses; (what are the) present state and wants of mankind; (what is his) place (in society;) (what are the) readiest means (in his) power of obtaining happiness and diffusing it. The man who knows *these things* and (has his) *will* so subdued (in the) learning (of them) (that he is) ready (to do) (what he) knows he ought (is an) educated man; (and the) man who knows them not is uneducated, though he could talk (*all* the) tongues of Babel.—RUSKIN.

Short Words are Best.

A₁

1 2 3 4 5 6 7 8 9 10
 11 12 13 14 15 16 17 18 19 20
 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40
 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60

A₂

1 2 3 4 5 6 7 8 9 10
 11 12 13 14 15 16 17 18 19 20
 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40
 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60

A₃

1 2 3 4 5 6 7 8 9 10
 11 12 13 14 15 16 17 18 19 20
 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40
 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60

A7

Handwritten musical notation on three staves. The notation consists of various notes, rests, and accidentals (sharps, flats, and naturals) written in a cursive style.

A8

Handwritten musical notation on three staves. The notation includes notes, rests, and accidentals, continuing the musical piece.

A9

Handwritten musical notation on three staves. The notation features notes, rests, and accidentals, maintaining the musical flow.

A10

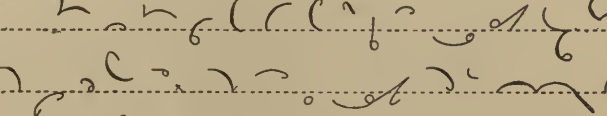
Handwritten musical notation on three staves. The notation includes notes, rests, and accidentals, concluding the musical piece.

A 13

Handwritten musical notation on a five-line staff, featuring various notes, rests, and dynamic markings such as *W* and *f*.

A. 4

A.4



A₁₅

[illegible]

A 16

A16

17

7

1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

E.E. Hale

18/

18

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is dense and appears to be a single melodic line.

A Talk to Young Stenographers.

C/101

the first of the year
the first of the year
the first of the year
the first of the year
the first of the year

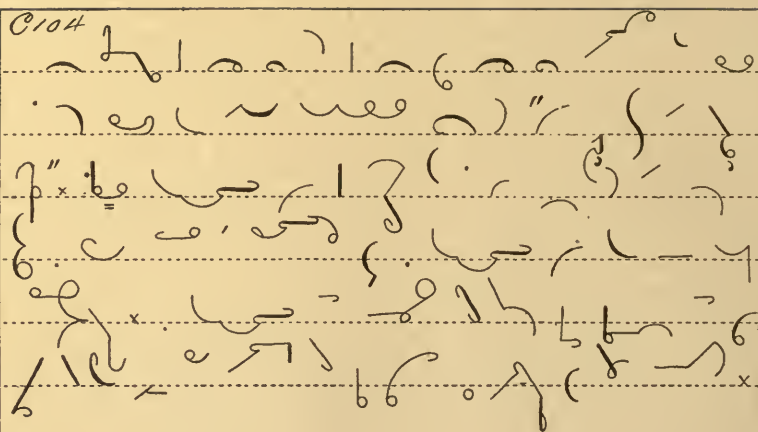
C/102

the first of the year
the first of the year
the first of the year
the first of the year
the first of the year

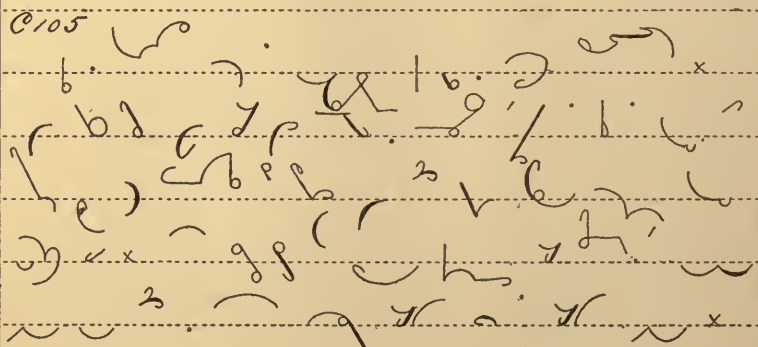
C/103

the first of the year
the first of the year
the first of the year
the first of the year
the first of the year

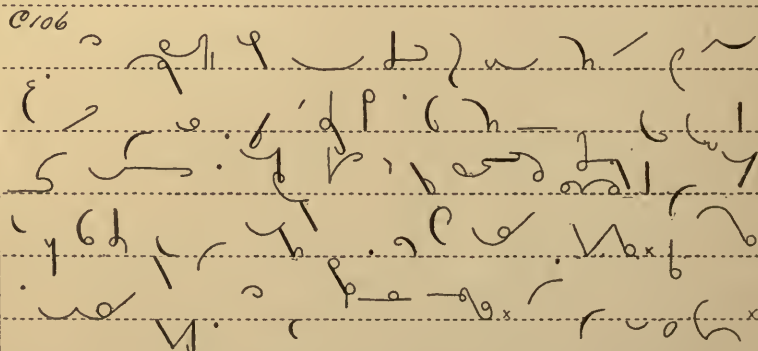
Q104



Q105



Q106



C107

Handwritten musical notation for C107, featuring various note values, rests, and bar lines on a five-line staff.

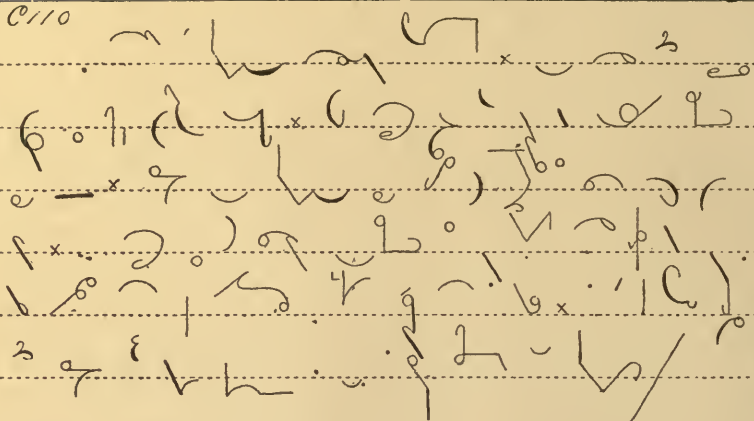
C108

Handwritten musical notation for C108, featuring various note values, rests, and bar lines on a five-line staff.

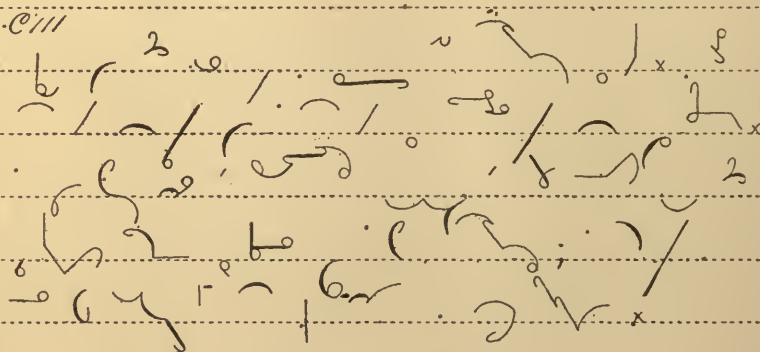
C109

Handwritten musical notation for C109, featuring various note values, rests, and bar lines on a five-line staff.

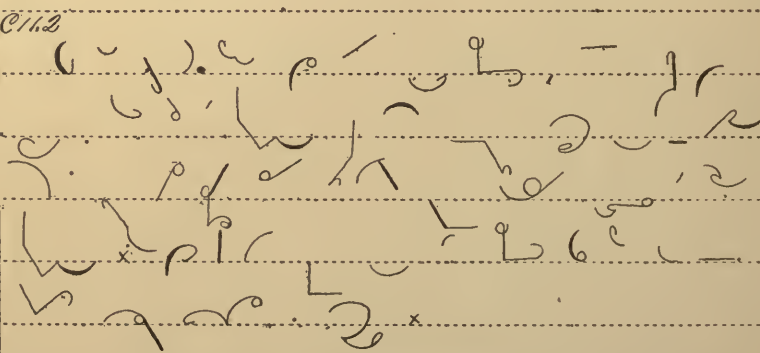
C110



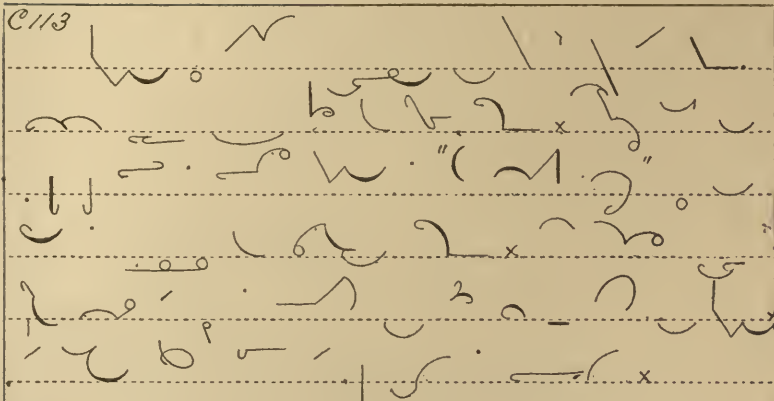
C111



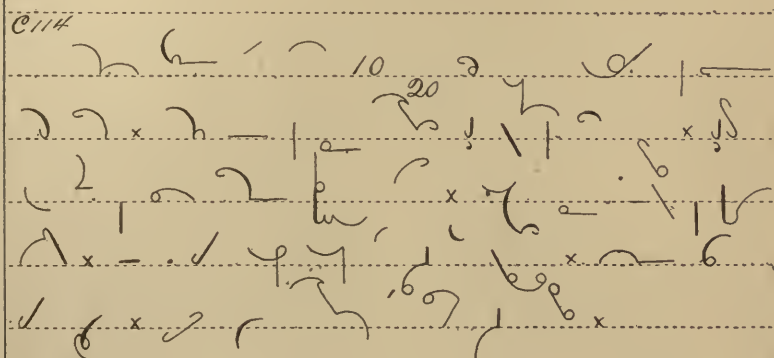
C112



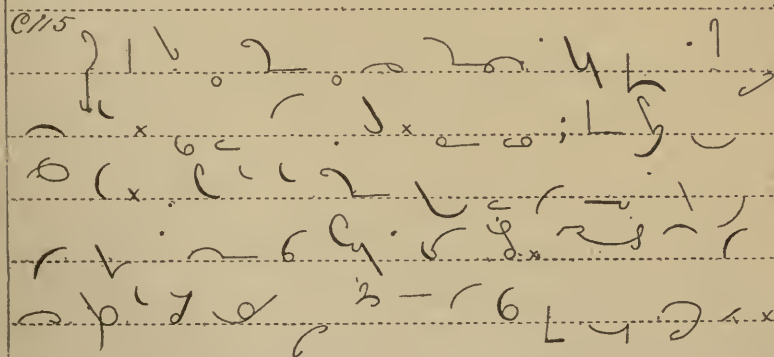
C113



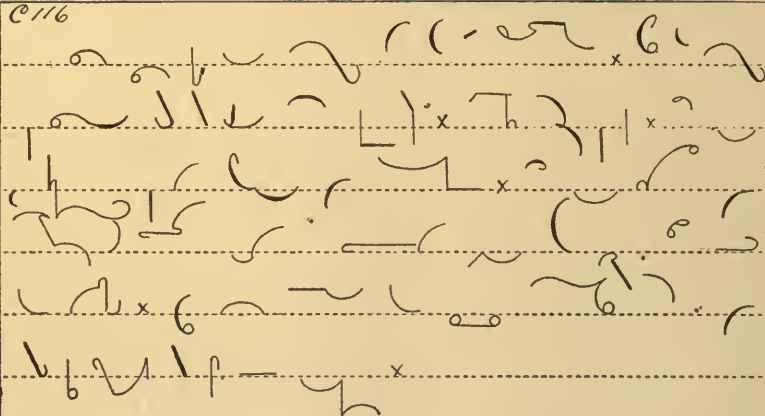
C114



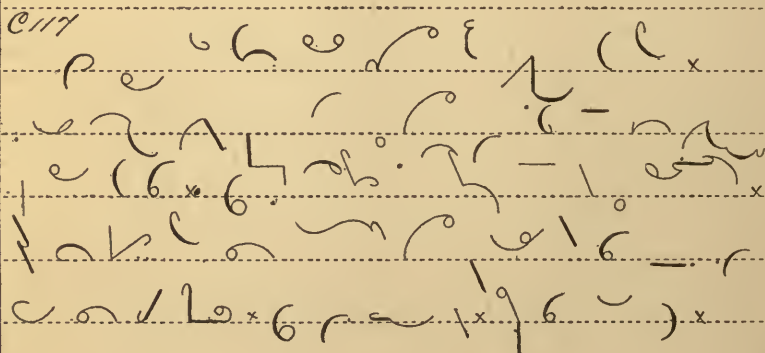
C/15



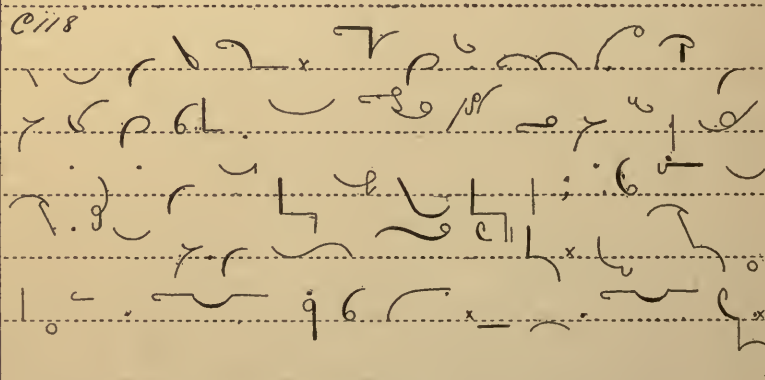
C116



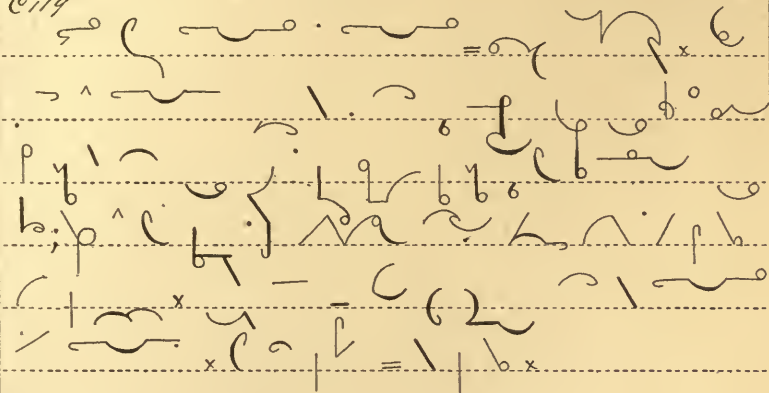
C117



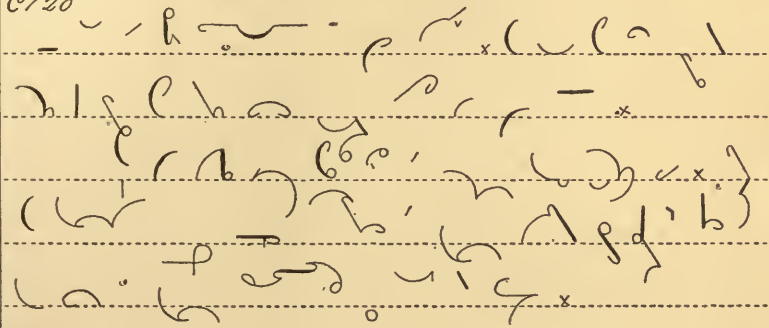
C118



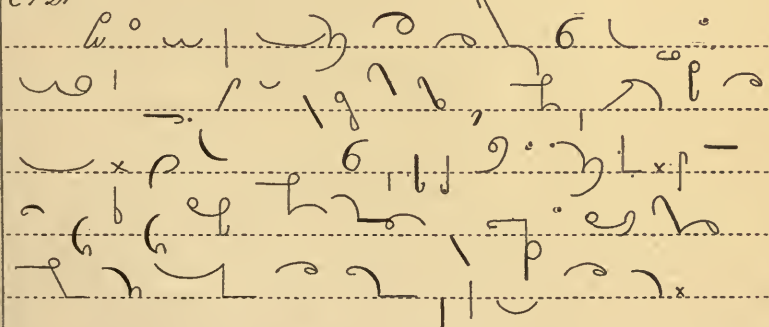
Q119



Q120



Q121



122

Handwritten musical notation on five-line staves. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Some notes are marked with 'x' or 'n'.

123

Handwritten musical notation on five-line staves. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Some notes are marked with 'x' or 'n'.

124

Handwritten musical notation on five-line staves. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Some notes are marked with 'x' or 'n'.

J. F. McClain.

E 133

Handwritten cursive script on lined paper, likely a sample for a calligraphy or handwriting exercise. The text is written in a fluid, connected style across four lines.

E 134

6134

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., 65, 6, 113, 110, 57, 20) and complex melodic lines with many accidentals (sharps and flats).

E135

[illegible]

E136.

Handwritten musical notation on five-line staves. The notation consists of various rhythmic symbols, including vertical stems, horizontal lines, and curved marks, typical of early manuscript notation.

E137

Handwritten musical notation on five-line staves. The notation includes vertical stems, horizontal lines, and curved marks, continuing the style of the previous example.

E138

Handwritten musical notation on five-line staves. The notation includes vertical stems, horizontal lines, and curved marks, continuing the style of the previous examples.

E145

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.
 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.
 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.
 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.
 41. 42. 43. 44. 45. 46. 47. 48. 49. 50.

E146

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.
 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.
 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.
 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.
 41. 42. 43. 44. 45. 46. 47. 48. 49. 50.

E147

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.
 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.
 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.
 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.
 41. 42. 43. 44. 45. 46. 47. 48. 49. 50.

E. 151—The “helper,” as he empties each sack on the distributing table, arranges the packages with the addresses towards the sorter. This is called “facing” the mail, and the operation of placing it in the pigeon-holes is known as “throwing.” Removing the distributed pieces for delivery is “tying out,” and the printed labels attached to every package of fifty or a hundred letters, and which the sorter stamps with his name and official designation, so that any errors in separation may be charged against him, are called “facing slips.”

E. 152—Some idea of the magnitude of the service may be gained from the fact that the Chicago post-office alone serves out 50,000 of these slips to the clerks of the Sixth Division every day. It is to the interest of every clerk's reputation and standing to see that his stint is performed and all his mail properly distributed, tied-out and labeled before he reaches the end of his run. The work is apportioned so that each number of a crew has an equal share.

E. 153—But in case more mail is received than can be handled, a report is made of the number of sacks unworked and the clerk in charge on the connecting run receives a memorandum to that effect. This official gives his attention first to his own regular work and then to that in arrears, which he makes a strong effort to clean up. If he fails, he hands a slip to the foreman of the crew with whom he connects, and if the run of the latter end at a terminal point, such as Chicago or Omaha, on the through line from New York to San Francisco, he and his force are bound to distribute every letter and paper before they leave the car.

The average clerk will distribute about 2,000 letters or ten sacks of 150 pieces each an hour, which means that he will read 33 addresses and arrange them in their proper order every minute.

E. 154—Letters are more easily handled than papers, being lighter and involving less physical exertion ; but the movements of the letter-sorter are cramped and in the end prove very tiring. The postal clerk, of all men, has to cultivate a strong digestion and the habit of sleeping soundly under difficulties. He generally takes his meals with him and eats them cold during the brief intervals he is able to snatch from his duties, or he may leave the train during the ten-minute stops at way stations and snatch a hurried repast.

E. 155—In such cases, one or more men are always left in charge of the train, to guard the mails, though the penalty of ten years at hard labor against mail-robbers and the incorruptibility of Federal juries have proved effective in preventing attempts at theft. Attacks on clerks are rare. In an outlying district of Kentucky the solitary agent on a branch road was recently fired at as his train passed a lonely spot, and his life has since been threatened. He has not, however, asked for protection, and the Department has not thought the danger imminent enough to relieve him.

E. 156—On reaching the end of his run, the clerk is required to register again. The rules on this point are very strict. A failure to register, even though the work were executed, would involve a loss of pay for the trip, unless a good excuse were forthcoming, the object being to make sure that the full run has been performed. At terminal points dormitories for the railway clerks are provided in the post-office building, and to these they repair immediately on arrival. Their names are registered, with the hour at which they wish to be called, and a watcher is in attendance to wake them. On long runs they are frequently compelled to sleep in the cars, in which case they sleep on an improvised couch of empty mail sacks. Smoking in trains or the use of cooking-stoves is not permitted. This rule is rigidly enforced on such lines as the New York Central, where cars have been burned through the careless handling of lights.

E. 157—Strangers are also forbidden to enter the postal cars, and those admitted on passes are registered, checked and reported on like any other consignment of mail matter. The regulation requiring the wearing of a uniform cap, with a gilt badge bearing the initial letters of the words "Railway Mail Service," is practically a dead letter and will probably be repealed since the cars are generally so hot that all superfluous clothing is dispensed with. Errors are charged up against each clerk, and, if numerous, are punishable by fine or otherwise.

E. 158—The clerks are nearly all hard-working, good-natured and intelligent—full of anecdotes, as becomes men who travel sometimes 90,000 or 100,000 miles a year, and whose memory for general information is strengthened by the severe drill to which it is constantly subjected in their business. Some of the older hands dispense altogether with the use of labels on their cases (although this is an infringement of the regulations), and intrepidly perform their long journeys with no written memoranda of schedule changes.

E. 159—A fortnightly magazine is published in their interest. From the Washington office a daily bulletin is issued, occupying one and sometimes two quarto sheets, giving the names of post-offices established, changed or discontinued, general orders, railroad extensions, &c. A *division schedule* is also supplied to the men once a week containing the time-tables in detail of the different railroad post-offices and list of express pouches, and calling special attention to all changes. Clerks in charge are required to notify the Division Superintendent of all changes in schedule on their lines. Order-books are kept of all points where clerks register their names. But the document which most interests individual members of the force is the little half-sheet of case examinations, containing honorable mention of those who during the month have distinguished themselves in correct distributions of the test cards.

E. 160—It is the service roll of honor, and involves the same distinction as among soldiers is conferred by mention in despatches. The General Superintendent further gratifies those highest on the list by a personal letter of congratulation. The oldest clerk is George W. Putnam, now well on in the sixties, who runs between Cleveland and Toledo in connection with the New York and Chicago Railroad Post-office. When first appointed, he had entire charge of the baggage, mail and express between Buffalo and Toledo, and attended to all the business himself.

E. 161—There now are nine carloads of mail alone passing over the same road every day, and these give employment to a large force of clerks. The heaviest postal route on any railroad in the world is over the New York Central. A train leaves every morning at 4.35, carrying the daily papers from New York to Buffalo. A local train, leaving at 8.30, drops the mail at stations between those points. At 8.50 a fast train starts with two sixty feet postal cars containing mail for the Western States.

E. 162—Again, at 9 P. M., there is the west-bound flyer which makes the connections for California. A crew of sixteen clerks accompanies it as far as Syracuse. There they are relieved by twelve others, who, at Cleveland, give place to ten more. The train reaches Chicago in twenty-seven hours forty-five minutes, and is the heaviest mail carrier in the world. The east-bound fast mail, leaving Chicago over the same line every morning, makes the run to New York in twenty-five hours thirty-five minutes, and by the time it arrives every letter is sorted for delivery to the different city stations. A few large firms and corporations in New York have secured the privilege of a special separation.

E. 163—The quantity of letters travelling East and West from day to day is about the same, though, as the great publishing centres are all in the East, the paper mail westward is naturally much heavier. Postal cars vary in length from forty to sixty feet, and are named after prominent statesmen or postal officials. Formerly they were all painted white, but they needed scrubbing so often that the railroads are now allowed to color them the same as their other cars; 396 mail cars are in use in the service, with 94 in reserve; also 1,680 apartment cars, with a reserve of 485, making a total of 2,655.

E. 164—The difficulties railway clerks encounter in disposing of letters are akin to those of the ordinary postal officials. Women who mark letters "in haste," and leave out the name of the town for which they are intended, and cranks who write addresses in rhyme, or experiment with white ink on black paper, furnish only a part of their trials. A letter was recently handled on the Lake Shore Road bearing this rebus-like superscription:

Wood

J

M235

E. 165—Every clerk of course prides himself on being a better guesser than his neighbor, but it was only after a series of profane explosions that the champion guesser in the service correctly interpreted his to mean, "J. Underwood, Andover, Mass." A correspondent in a Chicago grocery firm was evidently in possession of their business card, for this is what he wrote on an envelope:

J. Smith. J. Smith & Co. E. Smith.

Fine groceries a specialty.

Superior brands of California wines.

Our representative will call on you shortly.

Chicago.

E. 166—General Superintendent Bell has been at the head of the service only since last March, but he is already one of its most popular members. His compact, sturdy figure, round face, bright eyes and spectacles are well known on several thousands of miles of mail route, and his untiring energy and genuine personal interest in the work stimulate all with whom he comes in contact. Mr. Bell was born at Reading, Penn., about fifty years ago, and mingles a Teutonic strain with his Scotch-Irish blood.

Word signs and Contractions.

According	artificial
acknowledge	as
administratrix	astonish-ed
advantage	awc
advertise	
almost	Bankrupt
already	bankruptcy
altogether	baptism
among	because
an, and	become
angel	before
antagonistic	began
archangel	begin
archbishop	begun
architect-ure	belief-ve
architectural	belong
aristocracy-tic	beneficial

benignant	children
between	Christian
beyond	circumstance
bishopric	circumstantial
brethren	citizen
brother	collect
but	come
	contingency
Cabinet	controversy
can	correct
capable	
captain	could
catholic	county
celestial-ly	cross-examine
certificate	
change	December
characteristic	defendant
charge	degree

deliver	f f f f f	during	f
democracy-tic	L	dwell	f f f f
democrat	L		
describe	—	Effect	L L L
description	—	endeavor	L L L
develop	L L L L L	especial-ly	L
did		establish	L L L L
difference-ent	L L L L L	evangelical	L
difficulty	—	ever	L
dignify	L L L	executrix	—
dignity	L	experience	L L L L
discriminate	L L L	extraordinary	L L L
distinct	L L L L		
distinguish	—	Fact	L
Dr (doctor)	L	familiar	L L L L L
doctrine	L		L
dollar		familiarity	L
domestic	L L	February	L

financial-ly

Had

first

half

for

halve

form

has

bath

frequent

have

from

health-y

Gave

hear

general-ly

heaven

generation

help

gentleman

gentlemen

give-n

her

govern

here

governor

him

Great Britain

his

history

January

home

Jr. (junior)

jurisprudence

I

immediate

Kingdom

importance-t

knew

inartificial-ly

knowledge

indignity

indispensable-y

Language

infer

large

influence

legislature

length-y

inscribe

long (adj.)

insurance

intelligence

Malignant

intelligent

manufactory

interrogatory

manufacture

is

manufacturer

Massachusetts	now
member	number
memoranda	
memorandum	O, oh
misdemeanor	object
mistake	object
Mr. (mister)	objection
mistook	observation
movement	of
	opinion
Neglect	opportunity
never	owe
nevertheless	
new	Parliament
New York	part
next	particular
notwithstanding	peculiar
November	peculiarity

pecuniary

principal-le

people

privilege

performance

probability

perpendicular

probable-y

perpendicularity

proportion

phonographer

public-sh

phonographic

phonography

Qualify

plaintiff

quarter

plenipotentiary

question

popular-ity

possible-y

practicable-y

Recollect

practical-ly

recollection

practice

recoverable

preliminary

refer-ence

prerogative

regular

preservation

regularity

religion

satisfactory

remark

Saviour

remember

September

remembrance

shall

represent

should

representation

signify

republic-sh

similar

repugnant

similarity

responsibility

singular

responsibility-y

somewhat

resurrection

southern

Rev. (reverend)

speak

revolutionary

special-ly

Roman Catholic

spoke

San Francisco

subject

satisfaction

subjection

suggestion	together
superficial-ly	transubstantiation
surprise	truth
swear	
swift	Understood
swore	United States
sympathy	usual-ly
system	Was
	wealth-y
Thank-ed	well
that	were
the	what
them	when
these	where
thing	which
think	who-m
time	will

with { Year { 6 7
 without { yet {
 world { 6 7 young { 6 6
 worth { 6 6 your { 6 6 6 6
 would { youth { 6 6 6

Words written out of Position.

CONTRACTIONS.

Advantage / him, /
 altogether { truth }
 for { what, }
 gentleman / where ... / which /

WRITTEN IN FULL.

Another { myself { 6
 any { other {
 do { over {
 found { own {
 go { send {
 he { held { there {

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